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ORANGE FEATHERS »

/ELIPE FLORES

OC WEEKLY.

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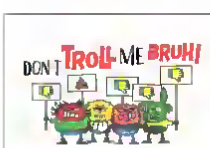

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Let Him Speak!

Huntington Beach shamefully denied socialist Eugene Debs' free speech after 1923 Labor Day celebration

BY GABRIEL SAN ROMÁN

EUGENE DEBS PHOTO COURTESY OF THE LIBRARY OF CONGRESS/PHOTO ILLUSTRATION BY FEDERICO MEDINA

Leading up to Labor Day 1923, Huntington Beach sought to become the workers' capital of Orange County. The oil town readied to host a major celebration, expecting to draw 10,000 revelers to an event double-billed as the opening of Ocean Boulevard. The *Huntington Beach News* reported that working people would have the honor of being the first to use the highway, hyping the occasion as "one of the great events which will make history for the city."

But the illusion of labor peace didn't last long; Eugene V. Debs, a prominent socialist convicted of violating the Espionage Act of 1917 for speaking out against World War I, wanted to come to town at the invitation of union oil workers.

But before the perennial Socialist Party presidential candidate sent a free-speech panic coursing through Huntington Beach's political establishment and civic groups—without him uttering a single word—plans for the extravaganza continued. The Central Labor Day Committee met at the Oil Workers Hall throughout the summer to fine-tune the program. The all-day event promised live music, water sports, vaudeville performances and even a bathing girls parade, a precursor to swimsuit competitions, but one in which only union women or those related to union workers could enter.

Huntington Beach News reported that OC union membership rolls tallied 8,000, one-tenth of the total population, leading the paper to declare, "Orange County is a strong union county."

As expected, thousands showed up. During a morning program, Huntington Beach mayor Richard Drew presented representatives of the local unions with keys to the city. Adolph Germer—a former executive secretary of the Socialist Party who, like Debs, had been convicted under the Espionage Act—gave the main address. The Labor Day festivities ended with an orchestra performance and dance held at the city's new municipal auditorium. The only hitch of the historic day came with the delay in the permanent opening of Ocean Boulevard, which proved unsafe without barricades for nighttime commuters.

Perhaps with the success of that celebration, union oil workers eyed the municipal auditorium as a potential stop on Debs' speaking tour. The president of the Huntington Beach oil workers' union sought a permit to use the space on Sept. 20, 1923, to host the speaker. The City Council denied the request on Sept. 5, siding with the Joseph Rodman post of the American Legion, formed by World War I veterans a century ago.

"We don't want a man of his type stirring up trouble in Huntington Beach," said Lewis W. Blodget, American Legion commander and city attorney, in an exclusive *Los Angeles Times* dispatch. Blodget served in the Army before following in his brother's footsteps as city manager.

The Debs dispute led to a "verbal controversy of considerable proportion" in downtown Huntington Beach, according to the *Santa Ana Register*. Drew and Germer, both of whom appeared during the Labor Day celebration's morning program just days before, traded barbs in the street. "I will stop Debs from speaking in this city or any other Orange County city, if I possibly can," Drew told Germer. "Do you know that my conscience tells me that a man of Debs' type should not be allowed to speak here?"

The socialist who came to California that year to organize oil workers took Drew, who now has a public park in Huntington Beach named for him, and his boasts in stride. "Very well, then," Germer responded. "We will see whether the mayor and the city attorney of one small town are bigger than the Constitution of the United States."

Curiously, Germer's Labor Day address didn't provoke similar controversy. He worked closely together with Debs in the Socialist Party; his own Espionage Act conviction in *Berger, et al. v United States* and 20-year prison sentence got overturned by the United States Supreme Court in 1921.

No yellow socialist, Debs considered Democrats and Republicans to be the "political wings" of capitalism and workers who'd cast a vote for either of them traitors to their class. In a 1918 speech in Canton, Ohio, he publicly opposed World War I. "Don't worry over the charge of treason to your masters, but be concerned about the treason that involves yourselves," Debs told the crowd. "Be true to yourself, and you cannot be a traitor to any good cause on Earth."

Prosecutors believed his words promoted the cause of the United States' enemies in wartime, and after a dubious trial, Debs received a 10-year prison sentence for violating the Espionage Act. In 1920, he ran for president from prison on the Socialist Party's ticket, garnering nearly a million votes. Warren G. Harding, who won the election, commuted his sentence the following year.

But Debs' freedom from prison didn't give him the freedom to speak in Huntington Beach. The crusade to silence the socialist enlisted several civic groups, including the Grand Army of the Republic, the Rotary Club and Lions Club of Huntington Beach. All adopted resolutions in support of the City Council's actions.

"We feel that there are quite a few radicals, [Industrial Workers of the World] and anarchists in this city, but we know that the majority of the citizens of Huntington Beach have faith in the government of the United States and are not desirous of a revolution or a change in the form of our government," read the Lions Club resolution signed by Blodget. "We feel that a man who, in a time of war, went about this country preaching sedition and disloyalty to his native land should not be permitted to foment strife and trouble in this community."

The American Legion issued a resolution to deny Debs his First Amendment rights, saying, "We believe in free speech, but not in speech so free as to transcend the limits of liberty."

Stifled in their own city, the Oil Workers Union of Huntington Beach took their efforts to have Debs speak to Long Beach instead.

"It's easy to see why the [Huntington Beach] City Council, the luncheon clubs and other organizations do not want to hear the truth from Debs," an anonymous worker told the *Register*. "But it is hard to understand why the American Legion has taken such a stand."

GSANROMAN@OCWEEKLY.COM

» GABRIEL SAN ROMÁN

FEDERICO MEDINA

Alice In Scabland

As this month marks the 35th anniversary of the great Disneyland Strike of 1984, Alt-Disney remembers the 22 day walkout with a special series. Enjoy!

When thousands of workers walked off the job on Sept. 25, 1984, for the largest strike in Disneyland's history, the theme park kept its gates open. Ride operators, janitors, custodians, warehouse workers, ticket sellers and sales clerks on picket lines outside the Happiest Place on Earth, protesting the company's proposed wage freeze and health-benefit cuts. Disneyland prepped for the strike by training clerical workers on how to operate rides and even considered flying in workers from its Orlando and Tokyo counterparts.

But when it came to Alice In Wonderland, Disneyland enlisted the industrial designer who actually built the attraction. Bob Kurzweil worked as a ride operator for two years beginning in 1959. He reprised his onetime role on the first day of the strike. A five-union coalition that organized the strike cautioned park-goers who crossed the picket line that scabs couldn't ensure their safety on rides.

"I trained 32 hours to drive a monorail, how about the scab?" asked a sign held by a striking worker.

With Kurzweil, the Mouse House found the perfect media man to undermine the union's attack. The *Los Angeles Times* played along and published an article on Kurzweil with the headline "Good Help Hired." Kurzweil admitted to a reporter that he felt "a little unhappy" about crossing the picket line. He gave up a short commute from Van Nuys to the Walt Disney Imagineering office in Glendale in favor of a drive to Anaheim.

Picket-crossing park-goers regarded Kurzweil as a nice man. The feeling proved mutual. "It's nice being outdoors and getting back to meeting the people who use the rides," Kurzweil told the *Times*. "After all, the people are what it's really about." After two days on the job, though, he did feel anxious to get back to ride design work, operating rides in Fantasyland left him thirsty at times and with sore feet.

The strike lasted another 20 days.

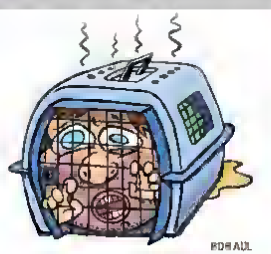
GSANROMAN@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Coop de Vile

You are the anonymous neighbor who dumped a large, crap-infested pet cage by the dumpster in our alley. It was bad enough that my fiance and I stumbled upon it after our Friday dinner outing, but it was so much worse when we found your abandoned lop-eared rabbit running loose in the cul-de-sac. If it weren't for us and our friendlier neighbors, the bunny likely would have ended up as coyote food. To make matters worse, a rabbit with matching black-and-white markings was found the next morning.



BOB AUL

After hosing down the vomit-inducing cage and finding new foster parents for the rabbit couple, we all joked about tracking you down and stuffing you in your own shit-filled cage to languish in the morning sun and see how long it takes YOU to chew your way out to freedom.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 19475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com

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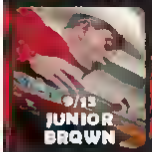
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9/19 AL DI MEOLA

10/2 NAYEE CARLL

9/6 SINSAO
9/7 THE EASYS
9/8 GLENN MILLER ORCHESTRA
9/12 ADRIAN BELEW
9/13 JUNIOR BROWN
9/14 LEO ZEPAGAIN (LedZeppelin Tribute)
9/15 Scott Stapp of CREED
9/19 AL DI MEOLA
9/20 NERMAN'S NERMITS
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9/27 QUEEN NATION (QueenTribute)
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9/29 QUEEN NATION (QueenTribute)
10/2 NAYEE CARLL
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10/6 OON MCLEAN
10/10 NORTN MISSISSIPPI ALLSTARS
10/11 OOKKEN
10/12 TNE DAN BANO
10/13 JUDY COLLINS
10/15 EIG BAD VOOOOO DADDY
10/1E WNICN ONEE PINK (PinkFloyd Tribute)
10/20 RICK WAKEMAN "Grumpy Old Rockstar" Tour
10/24 TAE EENOIT
10/25 AL JAROINE'S ENOLESS EUMMER (original founding member of the Beach Boys)
10/2E OESPERAOO
10/27 TOOO SNIOER
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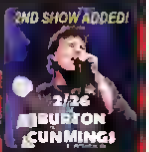
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NIGHT OF THE OC HAWK

WHAT IT'S LIKE TO BE AN OVERNIGHT TV-NEWS STRINGER

BY ANTHONY PIGNATARO

PHOTOS BY FEDERICO MEDINA

An entire block of Bellflower Boulevard, between Somerset and Jefferson, has become a parking lot for police and fire vehicles. There are at least two dozen of them—patrol cars, SUVs, fire engines and an armored Bearcat assault truck. Four helicopters are hovering above the intersection. At Somerset, a line of TV-news vans form a wall across the street.

Adrian Pineda pulls up around 10 p.m. He stops briefly at the intersection, looks at the flashing lights and chaos arrayed before him, then coolly turns down an adjacent alley and parks his black Honda against a fence. "We need to get the shot the channels' guys can't get," he says.

After clipping a small police radio to his black Kevlar vest, Pineda gets out. It's nice outside—not humid, but not yet cold. He retrieves his Canon XA35 Camcorder and tripod from the back of the Honda, beeps the car and heads down the alley. There are several small apartment buildings, most with gated driveways. Eventually, Pineda finds an unguarded entrance, then darts inside, toward the street.

Residents are everywhere on the sidewalk, many filming the scene on their smartphones. In front of him, deputies from the Los Angeles County Sheriff's Department (LASD) Special Enforcement Bureau (SEB, that department's version of a SWAT team) are spilling out of a Bearcat. Each grips a military-style rifle while running to a midcentury, motel-style, apartment building across the street.

Pineda immediately starts filming. Moments later, his radio squawks to life. The LASD Command Post wants a section of sidewalk across from the apartment building cleared because "media is filming there." Pineda grabs his camera and moves down the street a few yards to another group of residents standing behind some yellow caution tape and sets up the tripod again. Soon, a guy walks up, pulls out his phone and snaps a photo of Pineda.

It happens all the time, Pineda says. "They think we're big people."

Next, an LASD deputy approaches him. "We're going to push this line back," she tells him.

"Can I keep the camera up?" he asks.

"Take it down," she says flatly.

Pineda grabs the camera and heads back to the alley. A car pulls even with him almost immediately.

"The cops were looking for you," the driver says. "They were going to arrest you. We told them you were across the street."

Pineda considers what the guy is saying, then shrugs. "Nah, it's all good," he says. "We're fine."

Nearby, Pineda spots an old dresser next to some trash cans. He drags it a few feet to a chain-link gate, then mounts his tripod on top of it. Looking in the camera viewscreen, he realizes he can see straight into the apartment building surrounded by sheriff's personnel. He can see the room the SEB officers are using as a staging area, and he can see down the hallway to the suspect's room.

"This could be the story of the night," he says.

Pineda, who is 26 but looks 16, runs OC Hawk. The Fullerton resident started the local TV-news stringer outfit in 2012. Back then, it was just him, but today, six freelancers work for OC Hawk in OC, Los Angeles County and the Inland Empire. They sell footage to all the Southern California TV affiliates, as well as the *Orange County Register*. OC Hawk comes from a nickname Pineda's family gave him as a child. "They were always saying I could see and hear stuff they couldn't see," he says.

He's been fascinated with law enforcement since he was a kid and joined the police explorers in Fullerton as a teen. That's where he learned police radio codes and communication procedures. After aging out of the explorers, he continued listening to the scanner and sometimes even showed up at a call just to see what was going on. One time he did this, he ran into a stringer who advised him to buy a camera and start putting his knowledge to work.

Pineda's wife, to whom he's been married since 2015, isn't completely pleased with how he makes his living. "When I started, she didn't like it," he says. "She thought it was dangerous." She also didn't like him working every night, so he agreed to do so only four nights per week. He brought her along a few times to show her what it was like. Seeing him work helped, but she doesn't go on calls anymore. "She thinks it's too violent and too sad," he says.

His in-laws are a different story. They love going on ride-alongs with him. They were with him on Feb. 6, when a plane went down in Yorba Linda, and his father-in-law accompanied him as he filmed the crash site. His 14-year-old sister-in-law also loves going out. "She's seen so many things, and she takes it like a champ," he says.

On the night of Aug. 15, Pineda agreed to let me tag along with him as he worked. He picked me up in front of the Fullerton police station. Before we left, he had me put on a Kevlar vest, then donned one himself (mine was just plain black, but his had the words "MEDIA" and "OC HAWK" printed on the front, alongside a small "Blue Lives Matter" flag; "MEDIA" was also on the back). The vest didn't restrict my movements, but I also never forgot its tight embrace.

The cockpit of Pineda's Honda is decked out with scanners and radios. His smartphone is mounted on the dash so he can use GPS navigation. He used to focus on Orange County, but in June, the Orange County Fire Authority (OCFA) upgraded its 800 MHz communications system to an encrypted network. Many cried foul—there's no reason why fire channels should be secret—and the OCFA reversed itself a few days later. But it's taking months to reset all the radios, which means Pineda is still largely deaf to emergency transmissions in OC (all police departments in the county encrypt their radio communications). He can still get some intelligence from various social-media networks, but until OCFA channels start openly broadcasting again, he's switched his focus to the Los Angeles area.

Ironically, within moments of pulling away from the police station, Pineda got word of a car fire in Newport Coast. A simple car fire is rarely news, but a brushfire is. Still, Pineda was hesitant to turn the car south—Newport Coast was far away, and the odds of it being a news-leading conflagration by the time we got there were slim. Not long after, Pineda got a note on social

PINEDA (LEFT) WITH A FELLOW OC HAWK STRINGER, DANIEL RIVAS

NIGHT OF THE

media saying the fire was contained, so he pointed the Honda again toward LA.

While driving on the 5, Pineda learned the Los Angeles Police Department (LAPD) was gathering at a Nipsey Hussle event. He also heard there was a house fire in Orange. Neither seemed to promise the sort of color he needed. Then his radio crackled with the news that the LASD had cordoned off a block of Bellflower Boulevard because of some sort of hostage situation. That, Pineda said, was news, and soon we were headed to the 91.

The life of a TV-news stringer is lonely. When they're not on the move, chasing after compelling shots no one else can get, they're no the phone, chasing after compensation. It's not unusual to spend hours on your feet or crouched behind a wall, just waiting. They subsist on footage of car crashes, shootings, protests, wildfires, dolphin rescues (anything that provides exciting and dramatic visuals), but live for what they call the "story of the night"—the big event that leads late-night and early-morning newscasts.

Once, Pineda responded to a robbery at a La Mirada 7-Eleven. The robber was still inside when Pineda arrived, and police had surrounded the store. Pineda said he hopped a wall to get a good vantage point, then hunkered down behind some bushes for four-plus hours. "I was behind the SWAT team, on a little hill," Pineda recalls.

Eventually the suspect came outside, but when he did, he started shooting. Pineda, dressed in just regular street clothes, dove into the shrubbery and hoped for the best. "It was one of the scariest things I went through," he says. "After that, I started wearing Kevlar every night."

Pineda waited two days before telling his wife what happened. She wasn't happy.

Later, he showed me footage one of his stringers shot on Aug. 12 in Riverside. It's of the gun battle that killed CHP Officer Andre Moye Jr. and wounded two other officers. Taken from just behind a patrol car, it's harrowing and graphic, like something from a war zone. You see Moye's body lying on the pavement and officers clutching high-powered rifles while crouching down as they move from car to car. You see dust kicked up by the suspect's rifle, and cops dragging a wounded officer, clearly in pain, into the back of a patrol car. After the suspect is eventually killed by officers, you see his body on the pavement, too. The footage ends with a police helicopter landing on the road where the gun battle took place, and then officers carrying Moye to it, his radio mic hanging loose and dragging on the ground.

I asked Pineda what, if anything, he thought his stringer may have missed. "Safety," he replies after a pause. Though the stringer wasn't wearing Kevlar during the battle, Pineda said he bought a vest very soon after.

For reasons that aren't yet clear, on Aug. 9, Roger Hillygus, 52, allegedly took his mother, Susan Hillygus, 80, from a Reno nursing home, then drove to Southern California. She has Alzheimer's disease and is unable to speak. Eventually, Reno police were tipped off that the mother and son were in Bellflower. That's how the LASD came to barricading the apartment Hillyguses were in on the night of Aug. 15.

Getting shots of the SEB deploying in the Bellflower barricade was only the beginning of what Pineda had to do. Stringers don't just sell footage to TV-news stations—they sell whole stories, with a beginning, middle and end. Now that he had the beginning of a story (the setting up of the barricade), he needs to wait for the rest. He needs to film the resolution. Sure, a violent end, complete with flash-bang grenades, sniper fire and explosions makes for great footage, but it certainly isn't required.

An end is an end. And to film that end, Pineda must wait.

It's now around 10:50 p.m., and the TV news choppers are pulling out, leaving just the sheriff's department copter in place. Pineda's missed his chance to get the story on the 11 p.m. news, but he has about five hours before the morning-news deadlines.

By midnight, my feet are starting to hurt. Nothing much is happening at the barricade. Pineda switches off his camera to conserve its battery life. Using the Movie Maker app on his phone, he edits the earlier footage he shot, watermarks it with the OC Hawk logo and sends it to a bunch of local news stations. After that, there isn't much to do except listen in on the LASD transmissions and hope something happens soon.

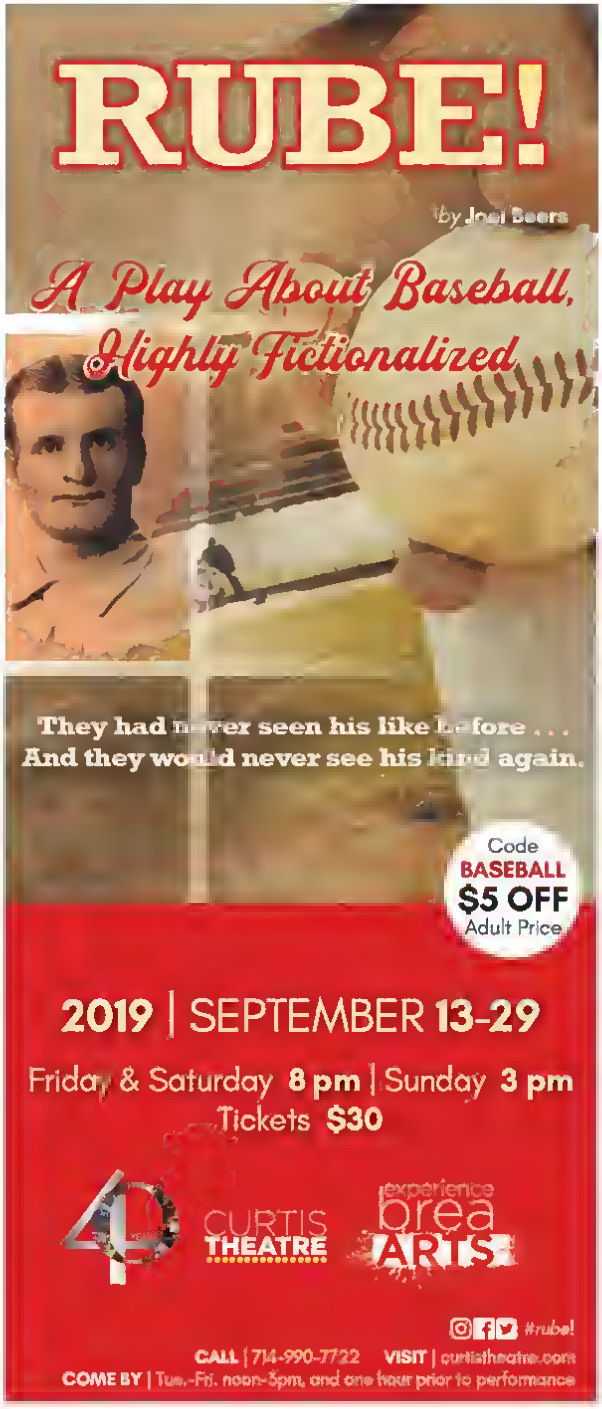
Occasionally, someone (possibly at the sheriff's department command post) gets on the radio to ask if the SEB has eyes on the suspect. "Hold on," a voice says, then returns a few moments later to report the suspect is lying on the bed or something like that. It's a not-so-subde reminder that even if we can't see them from our spot, there are snipers in the area, and they see a great deal more than we can.

Eventually, the circling sheriff's helicopter runs low on gas and takes off, returning an eerie quiet to the neighborhood. A woman walks out of her apartment in front of us, a tiny dog running alongside her feet. She goes up to the sidewalk and looks at the maybem before her. Moments later, a deputy meets up with her, says something, then departs. The woman then returns to her apartment, her little dog still trotting beside her.

Then, a little after midnight, the sheriff's department suddenly switches channels on us. "They want it more private," Pineda says as he tries to acquire the channel they're now talking on. But he can't make it work, which means we are left standing alone in a very dark alley with no idea what authorities will do next.

Television news is "the most common place for Americans to get their news," according to the Pew Research Center. While local TV news remains more popular than their network and cable counterparts, audience share has plummeted over the past decade. "Since 2007, the average audience for late-night newscasts has declined 31 percent, while the morning audience declined 12 percent and early-evening audience fell 19 percent," Pew reported in 2017. A decade earlier, Pew found that 12.3 million people watched the morning news, 25.7 million watched the early-evening news and 29.3 million watched the late-evening news. By 2017, those numbers had dropped to 10.8 million, 20.7 million and 20.3 million, respectively.

» CONTINUED ON PAGE 10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FROM PAGE 10

"There has been a slow but steady loss of audience, especially among younger demographics," stated an April 5, 2018, Knight Foundation report on the TV-news industry "And yet, television news is produced in much the same way that it has been for 60 or more years, even as audience habits have changed dramatically The future of local television as a vital source of news and information likely depends on the medium's ability to transcend media fragmentation." The nonprofit Knight Foundation, which studies and invests in journalism, ultimately recommended the industry ditch its "obsession with crime, carnage and mayhem" to save itself, but you can turn on the news tonight to see how seriously the stations took the advice

OC Hawk's world was glamorized in a 2014 movie (*Nightcrawler*) and a 2017 Netflix reality series (*Shot In the Dark*) The former is a fast-paced but ultimately ridiculous story of a creepy stringer (Jake Gyllenhaal) who builds his company by lying, manipulation, having sex with a news producer (Rene Russo), finking on criminals and, eventually, getting his only employee murdered. But *Shot In the Dark* is different.

It profiles three major stringer companies in Los Angeles: OnScene TV, LoudLabs and RMGNews Many of the stringers who work for those companies are former paparazzi. They prowl the freeways of Southern California at night, advised by police scanners, social media and their own instincts They never meet the TV news producers who buy their footage. The companies pilfer one another's stringers, who are constantly on the lookout for the others

The only time I really saw Pineda nervous during the Bellflower barricade stakeout was when he realized a competing stringer was parked 100 yards from his position in the alleyway "I hope he doesn't come over here," Pineda said quietly as we watched the guy pull his own camera and tripod out of his car, then disappear into apartments that didn't appear to offer the same kind of vantage that Pineda had already secured.

But there was one time when Pineda was happy to see a competitor On April 9, Pineda was in Los Angeles when his police radio crackled with word of a shooting. He was already nearby, so he rolled on it. When he got near the location, he started looking for what he calls "commotion"—the telltale signs of recent crime and carnage But he didn't see anything. As he got farther down the block, he saw a couple of guys standing on the sidewalk over someone who appeared to be lying down.

Pineda parked, then walked over.

"He's shot!" one of the guys yelled to him. "He's shot!"

When he arrives at a scene before first responders, Pineda says, he doesn't like to film. "I always tell myself not to film," he explains, "to first try to help, then start filming when the first responders arrive."

But in this case, there didn't seem to be anyone to help The guy on the ground, Pineda remembers, looked very dead. A river of blood had poured out of him, pooling near his right arm. There were no cops or medics anywhere Then he saw a familiar car—it was Scott Lane, the owner of LoudLabs, who is both one of Pineda's biggest competitors and one of the stars of *Shot In the Dark*.

"He drove by and didn't seem to see me, but I flashed a light on him to get him to stop," Pineda says. Even if Lane were competition, Pineda didn't like standing alone next to a still-bleeding body

Lane did stop, and he filmed what he saw, which he later posted to his YouTube channel (warning: the video is graphic)

"It's not too often we get there before first responders," Lane said in an Aug. 19 email, after I asked him what he could tell me about the incident. "I could tell he was a little hesitant on what to do and how to handle the situation. He was just happy to see a familiar face."

Pineda says it took two or three minutes for paramedics to arrive: "It felt like an eternity."

Eternity That's what it feels like standing in the chilly alley, peering through the fence, looking for movement across the street. Occasionally, a sheriff's deputy walks down the street in front of us, and we

keep still, but they never do anything. They either can't see us (unlikely) or don't care that we're there.

Around 12:30 a.m., a deputy gets on the bullhorn. "We need you to come out of that room," the cop says to Roger Hillygus, before adding about his mother, "We know she takes medication."

The copter has returned, and the combination of the bullhorn and the whirlybird spurs nearby dogs to start barking. Pineda tries again to get the new sheriff's radio channel working, but everything is still silent for us.

Hillygus does nothing.

A few minutes later, a woman gives it a try. Over the bullhorn, she repeats a phone number for Hillygus to call. "We need you to call the number," she says over and over. "Please do the right thing. Come out."

But Hillygus still does nothing.

"I can't leave," Pineda says, shaking his head. "If it were domestic violence, I would have left by now."

But the kidnapping angle, and the fact that Hillygus came here from another state, makes staying a priority. He's trapped, too.

An hour later, Pineda catches a lucky break: The LASD channel we were monitoring earlier suddenly squawks to life. Someone is having trouble getting the new radio frequency to work and wants updates on the barricade situation. While not nearly as informative as the real-time info we were getting earlier, it's an improvement.

Then, at 1:30 a.m., SEB officers carrying shields pour out of the apartment. It looks like the breach we were waiting for. Pineda switches on the camera, and we watch the SEB officers through its viewscreen. They sneak up to Hillygus' room, then stop. They stand there for a moment before retreating to their previous position.

A few minutes later, the radio crackles to life. The suspect and his mother are apparently "sleeping" next to each other on the bed, says the voice, who adds, "It appears the male is [inaudible]."

Pineda and I look at each other. "What did he say?" he asks.

"No clue," I say.

Whatever it was, 10 minutes later, the SEB rush Hillygus' room—this time going in.

"They have the mother!" Pineda gasps as two officers carry her to their position. Then they bring out the son, though they walk him down the building's far stairwell, ruining Pineda's shot.

We slowly open the unlocked gate in front of us, then creep forward to the street. When it's clear the cops no longer care we're there, Pineda races up and down the block for the next 20 minutes, trying to get shots of the mother being carried down the stairs, her getting wheeled into the ambulance and her son sitting in the back of the patrol car. Pineda's footage of the younger Hillygus doesn't turn out great—you can really only see his ear and the back of his neck—but it was the best he could do. "I would have had the perfect shot if they brought him down the stairs," Pineda says, but that didn't matter now.

Back in Pineda's Honda, he's finishing an email to the stations when a Fox 11 producer calls. "Just wondering when you're going to send us the finale to that barricade," he says.

"Finishing it right now," Pineda responds.

Incredibly, Pineda won't know if any stations, including Fox 11, use his footage until it's broadcast. For that reason, he sets DVRs to record all local morning news shows after he goes out, then watches the broadcasts after he wakes up to see if anyone used any of his stuff. If they do, he screenshots the video with his phone and sends an invoice.

"Have you ever been screwed over?" I ask.

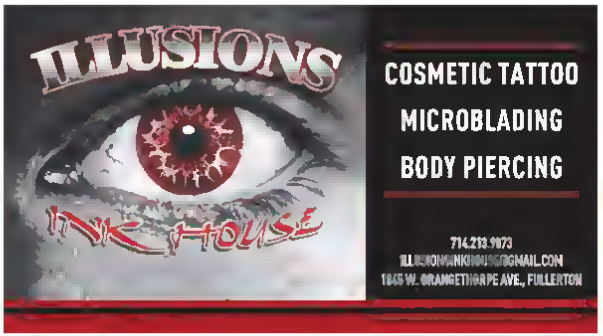
"Yes," Pineda says.

Payment can take anywhere from two weeks to two months, depending on the station. For the Bellflower barricade, four LA stations and one Reno station use his footage. The total net came to $945—not bad for a night's work.

Of course, the next night he goes out might be better—or worse. Luck plays a role, sure, but a lot of Pineda's success depends on what he does each night.

"You can't just wait for the story," he says. "You have to go out and find it."

APIGNATARO@OCWEEKLY.COM



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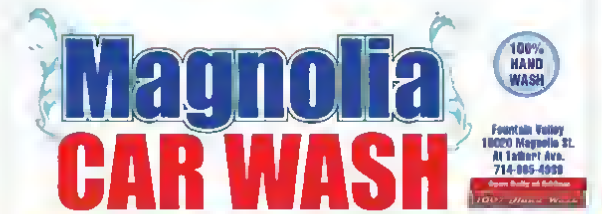

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SHELBY ROBERTS

fri/09/06

[CONCERT]

Attention, Please

Attention Fest

With so many festivals this year, among the best may be one of the more unheralded ones. Organized by Wiretap Records, Attention Fest is a cool two-day event that promises a legit good time, with a bill that includes Spanish Love Songs, Dead Bars, World's Greatest Dad, Decent Criminal, the Last Gang, Pity Party, Problem Daughter, Odd Robot, the Lucky Eejits, Get Married, Wolves&Wolves&Wolves&Wolves, Bristol to Memory, and Sad Girlz Club, among others. And it's free of charge. Once you're done shaking off the post-Labor Day blues, there may not be a better, stronger lineup that will only cost you the transportation to get there.

Attention Fest at the Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, slidebarfullerton.com. 8 p.m.; also Sat. Free. 21+ —WYOMING REYNOLDS

[FOOD & DRINK]

Sail Away

Sails 'n Ales Party

Before one of South County's favorite events commences—the Tall Ships Festival at the Ocean Institute in Dana Point (see Saturday)—another locally beloved, yearly event gets the party started. Admission to the Sails 'n Ales Party includes 10 tastings of beers from the likes of Four Sons Brewing, Bottle Logic, Boochcraft and many more, plus live music by Rod Piazza & the Mighty Flyers, food trucks, and the chance to hang out with mermaids. Summer's almost over—you should spend it drinking beer and looking at boats.

Sails 'n Ales Party at Ocean Institute, 24200 Dana Point Harbor Dr., Dana Point, (949) 496-2274, ocean-institute.org. 6 p.m.; also Sat. $35-$150 —ERIN DEWITT

sat/09/07

[FOOD & DRINK]

WE GOT THE BREWS

Brew Ha Ha

This shindig always brings us equal amounts of excitement for the libations and for the music. Now in its 10th year, Brew Ha Ha Craft Beer Festival features more than 80 craft beer vendors supplying visitors with samples of refreshing beers in a commemorative glass cup. Dig into food from Heritage Barbecue, Sgt. Pepperoni's, the Viking Truck and others while listening to a ska-packed lineup that includes the Aquabats, Save Ferris and more.

Brew Ha Ha Craft Beer Festival at Oak Canyon Park, 5305 Santiago Canyon Rd., Silverado, www.ocbrewhaha.com. Noon, VIP entrance, 11 a.m. $25-$45, children 7 and younger, free with paying adult. —AIMEE MURILLO

[FESTIVALS]

Seafaring Fun

Tall Ships Festival

The 35th-annual Tall Ships Festival signals the end of summer while honoring the maritime traditions and history of Dana Point. Guests can climb aboard wondrous sailing vessels for tours, plus attend such family-friendly, educational activities as candle making, squid dissecting and gold panning. There's even a pancake breakfast with mermaids. Witness a dramatization of historical cannon battles aboard the *Spirit of Dana Point*, and learn the skills sailors utilized. Other engaging events include pirate camp for the kiddos, a main stage of entertainment, vendors and a Sierra Nevada Beer Garden.

Tall Ships Festival at Ocean Institute, 24200 Dana Point Harbor Dr., Dana Point, (949) 496-2274, ocean-institute.org. 10 a.m., also Sun. $12.50-$50. —AIMEE MURILLO

sun/09/08

[SPORTS]

High-Flying Stunts

Lucha Libre Mexicana

Wrestling is perhaps one of the few sports in which women participants are just as heralded as their male counterparts (if not more), and in Mexican *lucha libre*, holds are not barred as they are in American wrestling, and winners win with skill and unpredictability. The theater of *lucha libre* is something you must witness in person, like today's match at Xalos Nightclub, where wrestlers will take to the ropes for glory and praise. Masked wrestlers Sabu and Super Crazy are the headlining opponents, but be sure to check out the women-only sparring match, which is sure to be filled with dizzying chaos and thrills. It's not for the weak of heart!

Lucha Libre Mexicana at Xalos Nightclub, 480 N. Glassell St., Anaheim, (800) 668-8080, xalos.com. 4:30 p.m. 21+. —AIMEE MURILLO

[ARTS]

Keep Print Alive

Long Beach Zine Fest

Just because technology, popular tastes and time itself move on doesn't mean that what's past always remains past. There'll always be a segment of society that embraces times gone by (I see you, rockabillies!), and with the renewed interest from millennials in cassettes, vinyl and pretty much all things '80s, it should be no surprise that zines have been making a comeback. Yes, some people still want to hold an actual pile of bound paper in their hands that is adorned with uneditable text and unsaveable images that offer no way to "like," "comment" or viralize. If that sounds like you, head to the Fifth Annual Long Beach Zine Fest for a one-day event promoting zines, independent publishing and DIY culture, featuring live music, panels and workshops. It's all still radical, dudes.

Long Beach Zine Fest at Expo Arts Center, 4321 Atlantic Ave., Long Beach, lbzinefest.com. 11 a.m. Free. —SR DAVIES

mon/09/09

[FILM]

Secrets of the Dead

Tigers Are Not Afraid

Issa Lopez's acclaimed Mexican horror/fantasy film gets repeat screenings this week at the Frida Cinema. Ten-year-old Estrella is in the depths of sorrow after her mother goes missing, so she wishes for her to come back. She returns in ghost form, as she died under mysterious circumstances, and now she won't leave Estrella alone. The precocious young girl then joins a young street gang of orphaned children who help her uncover the truth behind her mother's fate.

Tigers Are Not Afraid at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 985-0422, thefridacinema.org. 8 & 10 p.m. Through Thurs., Sept. 12. $7-$10. —AIMEE MURILLO

tue/09/10

[CONCERT]

Rocketman

Elton John

Somehow, someway, in some fashion, Elton John is still standing. The piano-rock vet—who is one of the greatest, most prolific hitmakers in rock history—has withstood drugs, fame and internal battles with his sexuality. John's catalog (at least from 1970 through 1985) can be matched up against anyone in the genre and still be top-notch. That's what makes this Farewell Yellow Brick Road tour stop so bittersweet. He has said this is his last hurrah (at least from active touring), and the initial reviews and word on it has been nothing less than spectacular. With only two dates scheduled in Orange County as of now, this is your last chance to see the bespectacled Rock Hall of Famer.

Elton John at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; www.hondacenter.com. 8 p.m., also Wed. $59.50-$249.50. —WYOMING REYNOLDS

wed/09/11

COURTESY OF SOUTH COAST REPERTORY

[THEATER]

MUSIC IS MEMORY!

American Mariachi

Celebrated playwright and theater professor Jose Cruz Gonzalez delivers music, memory and a feminist manifesto built of familiar tropes in this inspiration tale-meets-mariachi-jukebox musical. In *American Mariachi*, now at South Coast Rep after warm receptions in Denver and San Diego, audiences get a primer on the genre from a talented ensemble of actor/musicians. The story itself offers a healthy challenge to expectation, if thoughtfully, enthusiastically served up with pride and musicology. From blaringly beautiful horns to gritos, audiences will stomp, clap and cheer along to the struggle of an all-girl mariachi troupe to be remembered.

American Mariachi at South Coast Repertory, 650 Town Center Dr., Costa Mesa. (714) 708-5555. scr.org. 7:30 p.m. Through Oct. 5. $20-$55.

—ANDREW TONKOVICH

[FILM]

Bound Together

Tie Me Up! Tie Me Down!

Director Pedro Almodóvar's auteurist ouvre ranges from the campy to piercingly introspective, bringing a flavor and sensibility that has been influential to numerous filmmakers after him. The Frida Cinema honors his output this month, no doubt in celebration of his upcoming feature film, *Pain and Glory*. Tonight's entry is one of Almodóvar's most unconventional (perhaps even most controversial) films, *Tie Me Up! Tie Me Down!* A popular movie star (Victoria Abril) is held hostage in her apartment by an obsessed fan (Antonio Banderas), who ties her up and forces her to fall in love with him. The outcome is surprising and features a young Banderas in his fifth film collaboration with the Spanish director. *Tie Me Up!* deconstructs the modern love story in ways not accomplished by filmmakers before him.

Tie Me Up! Tie Me Down! at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 957-0600, thefridacinema.org. 8 p.m. Through Sept. 15. $7-$10. —AIMEE MURILLO

thu/09/12

COURTESY OF ANTI-ARCHIVE

[FILM]

Cinema Khmer

Cambodia Town Film Fest

Cambodia Town isn't the only place in Long Beach to get a taste of Cambodian culture; the Art Theatre in Long Beach hosts the seventh Cambodia Town Film Festival this weekend. The event showcases films that deal with the traditions and personalities of, as well as the socio-political conflicts faced by, Cambodian people. The fest intends to encourage a global dialogue through its selection of narrative features, documentaries, shorts, student films and animated works from Cambodia and beyond. In addition to the screenings, there will be a variety of panel discussions with directors, producers, writers and actors, plus other special events.

Cambodia Town Film Fest at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435, cambodiatownfilmfestival.com. 4 p.m. Through Sept. 15. $9-$200. —SCOTTFEINBLATT

[FILM]

TALES OF INTEREST

Search for the Big One

If you're in the mood for something to watch that's more on the "feel good" side, then ditch the Hallmark channel's parade of sappy content for tonight's screening of fascinating, true stories. Chispa House and the Surfrider Foundation teamed up to find strong, amazing humans doing good in their communities, then focused on each individual for four different short films. The subjects range from a rescue-dog handler/avalanche-search rescuer from Idaho to pro surfers in Southern California, rock climbers and more. The program is touring across the United States and makes a pit stop at Hobie Surf Shop in Dana Point tonight for a swinging soiree, complete with food, drinks and opportunities to donate to local charities. Stop by for some inspiration from these real-life superheroes.

Search for the Big One at Hobie Surf Shop, 34174 Pacific Coast Hwy., Dana Point, (949) 496-2366; www.hobiesurfshop.com. 6 p.m. Free. —AIMEE MURILLO

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SPEAKER TOPIC
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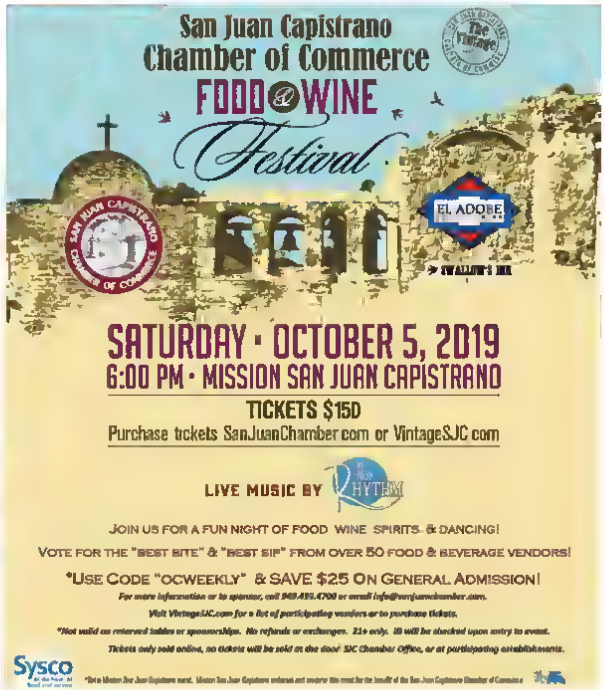
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PHOTOS BY EDWIN GOEI

Vietnamese 2.0

Discover the next level of pho, bánh mì and bún at these Little Saigon spots

BY EDWIN GOEI

Even if you're a Vietnamese-food neophyte, you're likely familiar with pho, bánh mì and bún. They are the primary colors of the Vietnamese-cuisine visible spectrum. As pizza, spaghetti and lasagna is to Italian food, the triumvirate is the culture's food ambassador, and it's slowly being woven into the fabric of mainstream America. This is the reason those dishes are on the menu of almost every generic Vietnamese restaurant outside of Little Saigon such as Sawleaf. But are you aware that some restaurants in the Vietnamese enclave have already moved on to new iterations of pho, bánh mì and bún? Read on to discover the next phase of evolution of these dishes you thought you knew

A PHO WITHOUT BROTH

Is it too hot outside for pho? **Grandpa's Kitchen—Dry Noodles 168** has the answer in its signature dish. While the plate is eponymously titled "Grandpa's dry noodles," the proper name is pho kho, which simply translates to "dry pho." It's a specialty of Pleiku, a city in Vietnam's central highland region—and, of course, it's the most popular street food in town. In the bowl, you see the same kind of rice noodles you're used to seeing, except these are sprinkled with pork cracklings as croutons and torn pieces of green leaf lettuce for color. And just as in your last bowl of pho, you'll find toppings of sliced flank steak and brisket. But noticeably absent is the steaming lake of soup that drowns them all. Instead, the noodles are dressed in a savory sauce that coats the strands as though they're Italian pasta. There's still some hot broth to be had, it's served in a separate bowl with two tiny beef meatballs that bob in the liquid like buoys. You approach the dish the same way as other phos: slurp the noodles, sip the soup, and squeeze on the Sriracha to your heart's content. It's just that here you have full control of when and how. Put it this way: It's the equivalent to eating a French dip with the au jus on the side versus one in which the sandwich is already pre-soaked—it makes all the difference. *14208 Brookhurst St., Garden Grove, (714) 462-6259.*

A BÁNH MÌ THAT ISN'T A SANDWICH

Despite being called a bánh mì, the bánh mì xíu mai at **Bao-N-Baguette** isn't a sandwich. Unlike what you see at Lee's Sandwiches or Banh Mi Che Cali, this bánh mì is served in two parts. The first is a bowl containing the xíu mai, a single, gigantic meatball swimming in a bright sauce made of crushed tomatoes garnished with cilantro sprigs, shaved scallions and sliced jalapeños. And inside the center, there's literally an Easter egg in the form of a boiled quail egg. The second component is the bread—a helium-light baguette with a crackly crust and moist white crumb. You can conceivably pry the hoagie open and tuck the meat inside to make yourself a meatball sub, but the more common thing to do is tear the bread piece by piece and eat it in concert with that soft, pudding-like pork orb. Much like how it's used for bo kho (Vietnamese beef stew), this French-style baguette is designed for such a purpose. And when you taste the xíu mai independent of the bread, you find out how much more comforting this meatball is compared to those covered in marinara or served in brown gravy by a certain Swedish furniture manufacturer. *16039 Brookhurst St., Fountain Valley, (714) 617-5611, www.baonbaguette.com.*

A BÚN THAT CHALLENGES YOUR OLFACTORY SENSES

Quan Bun Co Giao Thao specializes in all things bún. But there's a special dish that's reserved for the hardcore. It's called bún dau mam tôm, and for anyone not from Hanoi, it's something of an acquired taste. It involves mam tôm, fermented shrimp paste that's best described as Vegemite with B.O. And in this dish—unlike others that involve the malodorous substance—the mam tôm is not in the background, it's the star. After it's diluted with lime juice, you use it as a dipping sauce for the cool rice noodles, the thin slices of boiled pork, the freshly fried tofu cubes, the cucumbers and the herbs. The first taste is jarring. It's not a subtle flavor, it's salty, pungent and sharp. Think of the brinest canned anchovy and multiply it by 10. Then the smell hits you: the unmistakable stench of seafood at some stage of decomposition. Yet the more you consume, the more addictive the dish becomes. It's all because of that stinky stuff. In fact, all the other ingredients become blank canvases onto which the umami-rich mam tôm is the paint. It should be noted that the dish has been a staple of other Little Saigon restaurants for years. But to this day, even at those restaurants, bun dau mam tôm still hides in plain sight, waiting to be discovered by those ready to go beyond bún and its usual fish-sauce dip, which will seem as tame as Heinz ketchup by comparison. *10022 Garden Grove Blvd., Garden Grove, (714) 595-9917*

WHAT THE ALE

» GREG NAGEL

Gunwhale's New Digs

Sometimes it's hard to believe the number of award-winning beers coming out of Costa Mesa's Gunwhale Ales considering what the brewery has to go through to make that happen.

Normally, breweries go from grain on one side of the building to the taps on the other side. But Gunwhale is more like grain to van to a rent-a-brewery in Anaheim to a large tank that's in the back of the van, then back to Costa Mesa, where it's piped into fermenters. It seems as if a million things could go wrong in that process! And if you didn't know about it, you would probably never have guessed it.

All of that's about to change with its brand-new brewery in the city of Orange. Just down the road from Angel Stadium and across the street from a city sports park, Gunwhale's new location will serve as the main hub for all beer making and tasting with 24 taps. There's a huge, olive-tree-shaded patio, rustic California feels and plenty of parking. The Orange spot will also free up the existing Costa Mesa taproom to be used as a dedicated sour/funky beer-production facility, a method that's popular with other such breweries so as to not inadvertently cross-sour the wrong beers.

The recently opened brewhouse features a rare-in-America mash-press filter system that has several advantages, most notably the ability to work with a variety of malts that would clog up a traditional American brewhouse.

GUNWHALE ALES
1501 Orangewood Ave., Orange; also at 2960 Randolph Ave., Costa Mesa, gunwhaleales.com.

GREG NAGEL

Hi-Time Wine Cellars

September Wine of the Month

Herència Altés 2017
Garnatxa Negra
$8.95 [381772]
D.O. Terra Alta, Spain

We have featured this Spanish beauty before and probably will do so again. Why? Because it is superlative juice for the money and it checks all the boxes for what we want in a warm-weather wine. Great fruit balanced with a fine body of tannins and acidity? Yep. Light on its feet and shows versatility with food? You bet. Depth, character and layers of flavor? Nailed it. While ideal for late summer and early fall (definitely not a 'heavy' wine), it really is balanced enough to enjoy year-round.

ANTONIO GALLONI; VINOUS 90 POINTS - "Vivid ruby. Vibrant, spice-accented dark berry and violet scents show very good clarity and pick up a mineral nuance with aeration. Juicy, focused and lithe on the palate, offering appealingly sweet boysenberry and cherry flavors that deepen steadily through the back half. Shows strong intensity and sharp definition on a long, floral-tinged finish that's given shape by silky, even tannins."

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CHARISMA MADARANG

405-Worthy

Golden Flower Veggie's bún riêu is worth the traffic

If you go to Golden Flower Veggie during the lunch rush, be prepared for a bit of a wait. The tables are impeccably clean and primed for seating; people quickly, arranged in neat rows with numbered cards sticking out from condiment caddies like white flags. Today, I've arrived when most folks are clocking out and resigning their fate for the next hour or so to the 405. So, it's just me, two surly men in a corner, and a Buddhist monk drinking hot tea.

As with many Vietnamese restaurants in Westminster, Golden Flower Veggie offers a stunning amount of vegetarian fare. The menu adheres to Buddhist cuisine, and you'll often see monks in dusty saffron robes dining here. There's also a generous hot-food bar and to-go items such as banh tét chay and bánh gio, banana leaf-wrapped cylinders and pyramids with sticky rice and delicious, savory fillings.

If you're staying a while, you might start with the bánh xeo, a large, crispy, thin rice pancake embedded with sliced turnips and tinged with turmeric, then folded over a medley of mung bean sprouts, carrot strips, lettuce and mushrooms. The center is punctured with a large knife, and it comes with an enormous plate of fresh purple and green shiso, sheaths of lettuce, and kinh giới, saw-edged Vietnamese balm leaves with a minty aroma. Wrapped in a bundle of lettuce, the crispy pancake is immediately transformed, and the rough texture of the shiso and crunchy bean sprouts paired with the cool balm and spicy-salty nuoc cham sauce creates the most satisfying bite. You can also get the bánh xèo cuón, which is essentially the former lovingly wrapped in slightly chewy rice paper.

The bôt chiên, a street-food favorite of students in Vietnam, is done exceptionally well here. The turnip cake is cut into rectangular chunks and fried into addictive golden-crusted pillows with custardy insides. It's enveloped by a scrambled egg with sliced green onions, served on the side is a pile of cool, shaved papaya and a vinegar-soy sauce.

You'll find a list of noteworthy drinks here, too. There's Thai milk tea, of course, but also peanut butter milk, mungbean pandan and rau má—a dark viridescent juice made from delicate pennywort leaves. The corn milk, which comes in a plastic bottle alongside a small glass of ice, is sugary and mild, thin, yet magically creamy.

If I could call a soup home, it would be the bún riêu. Silky vermicelli noodles, tender chunks of tofu and ground "crab" act as vessels for the rich, sour broth. Biting into the soft tomatoes floating to the surface releases such a cascade of tangy, juicy sweetness that you'll find yourself fishing for those shiny red fruits. It just might be the dish worth driving through 405 traffic for.

THE ROOT
» CHARISMA MADARANG

GOLDEN FLOWER VEGGIE
14942 Bushard St., Westminster. (657) 266-0388; goldenflowerveggie.com

PHOTOS BY GREG NAGEL

My New Favorite Sandwich

The epic dip is the prime reason to visit Tavern House

Just as a peanut is neither a pea nor a nut, Tavern House in Newport Beach is neither a tavern nor a house. When I hear the word *tavern*, I picture hay bales, knotty wooden benches and a musician playing a lute in the corner. Call me old-fashioned, but this place overlooks multimillion-dollar yachts with a stunning view of the Pacific Ocean, it is hardly a tavern of old.

"I'm somewhat of a serial restaurateur," says founder David Wilhelm. The tall, tanned silver fox is standing tableside, warmly greeting guests as they clank glasses.

Just when I thought it was impossible to add something new to Newport's rich dining scene, Tavern House somehow feels as if it's that missing puzzle piece that long ago fell between the couch cushions. I went expecting to see the same tiny plates everyone else is doing; instead, I walked out dethroning my all-time favorite sandwich—the iconic French dip at Philippe's. In all seriousness, if I were ever on death row, I'd call Wilhelm to craft my last bite.

Tavern's epic prime-rib dip is nearly Nerf-football sized, with a lightly grilled sourdough that is filled with marble-sized air pockets. The bigger the bubbles, the sturdier the bread, and you need all those pleasant pockets to stand up to the au jus. It shouldn't sog, but rather, it should carry the meaty-umami liquid to your mouth as if it were a specialized delivery system. Inside the bread is a mound of slow-roasted prime rib, sliced thin and piled high, crispy fried onion strings that are light and seasoned well, and some melty Gruyere cheese that ties it all together. What sets this sandwich apart is the bite; it's surprisingly light, airy, juicy and crunchy. I inhaled it without thinking. If you and your date are comfortable, definitely add the garlic fries, which feature a mound of fresh garlic shaved on top, and don't be scared to dip them in the house cumin-onion ketchup and/or the creamy horseradish.

The beverage menu feels a bit dated (for a drink snob such as myself)—there's one that calls out both Southern Comfort *and* Jack Daniels—but I did find some winners on the In Agave We Trust cocktail menu. The Walk the Line cocktail features Los Javis mezcal, Cocalero liqueur, lime juice and a kick of coconut purée. Los Javis is derived from agave Espadin in Oaxaca that is ground-roasted and crushed using actual horsepower. Inside the glass, the coconut adds a silky texture to the overall lightly smoked mezcalita. It's very easy to drink multiple.

The rest of the menu reads like a Wilhelm greatest-hits mixtape, offering buttermilk fried chicken and barbecue chipotle bourbon oysters, among other delights. If you have room for dessert (you won't), be sure to try the dark malted-chocolate mousse, which is light and airy.

Eat & Drink This Now

» GREG NAGEL

TAVERN HOUSE
333 Bayside Dr., Newport Beach, (949) 673-8464, tavernhousekh.com

OC WEEKLY'S CURATION OF THE LATEST **FOOD & DRINK** NEWS OF THE WEEK, COMPLETE WITH **RESTAURANT REVIEWS & EVENT PICKS**

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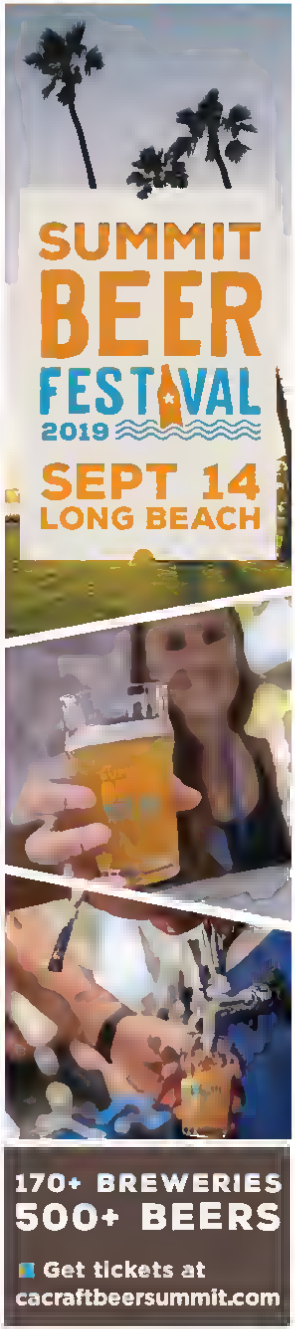
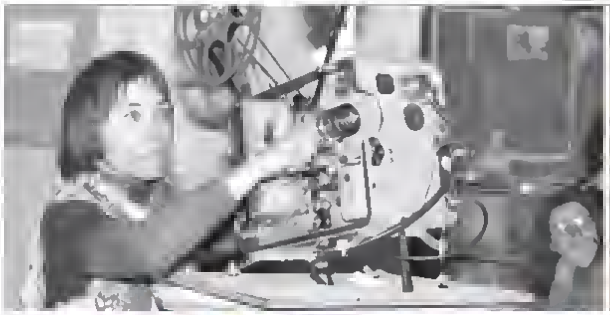
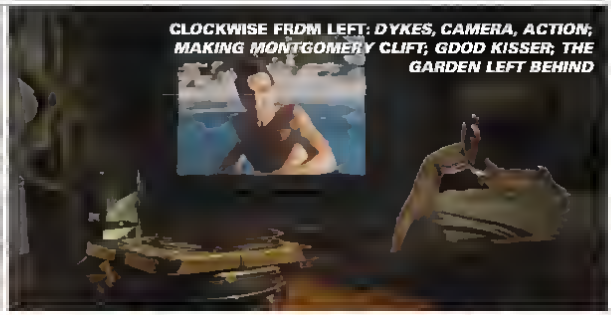
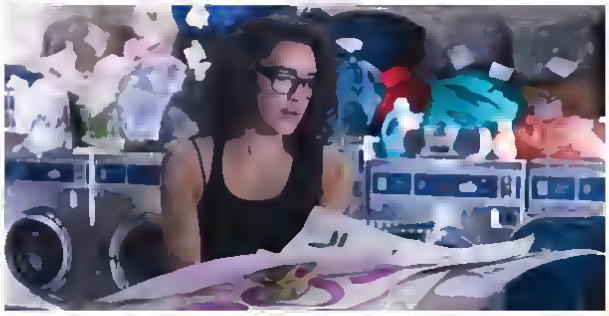






CLOCKWISE FROM LEFT: *DYKES, CAMERA, ACTION; MAKING MONTGOMERY CLIFT; GOOD KISSER; THE GARDEN LEFT BEHIND*



PHOTOS COURTESY OF THE FILM COLLABORATIVE

Queering the Way

Highlights of the 2019 Q Films Long Beach film festival

BY AIMEE MURILLO

This weekend, Q Films Long Beach celebrates 26 years of bringing quality LGBTQ-centric entertainment and art to the city, as well as giving independent filmmakers a chance to share their stories and express their voices. The 2019 program offers a slate of amazing documentaries and narrative features that would pique any cinema buff's interest.

Thursday's opening-night festivities kick off the festival, then films screen Friday theough Sunday, with some short-film blocks and brunch breaks in between. Audiences are even encouraged to engage with filmmakers through Q&A sessions after certain showings and exclusive parties taking place throughout the weekend.

Here's a look at the excellent programming to check out:

DOCUMENTARIES

Nelly Queen—The Life and Times of Jose Sarria. Joseph R. Castel's enlightening documentary focuses on Jose Sarria, the first openly gay person to run for political office in the early 1960s. From San Francisco, Sarria served in World War II on the front lines, and after, he performed in drag at gay nightclub the Black Cat. Exhausted by the frequent police raids targeting gay bars, Sarria decided to run for a postion on the Board of Supervisors, using his platform as a drag queen to mobilize the gay community. Although Sarria didn't win, his legacy as a political activist has inspired many since. *Thurs., Sept. 5, 7 p.m.*

Dykes, Camera, Action. For decades, lesbian filmmakers have used cinema to awaken audiences to understand their particular worldview. In *Dykes, Camera, Action*, Sapphic directors, artists and writers from Cheryl Dunye to Barbara Hammer (RIP) to Su Friedrich share what seeing lesbians onscreen means to them, as well as the challenges to making their art. Director Caroline Berner's doc serves as both a celebration of lesbian films—narrative, experimental and otherwise—and a discussion of representation in media. (The film is preceded by a short documentary on Chinese American activist, poet and bodybuilder Kitty Tsui, *Nice Chinese Girls Don't!*) *Fri , 6:45 p.m*

Making Montgomery Clift. Hollywood heartthrob Montgomery Clift is probably one of the most enigmatic actors to ever exist, drawing likenesses to James Dean for his darkly dramatic talent, fluid sexuality and vibrant life cut short. Directors Robert Clift (Monty's nephew) and Hillary Demmon explore the man behind the persistent "tormented" and "self-destructive" narrative through interviews with family members, friends and loved ones who knew him best. Drawing from family archives, this film is an irresistible investigation into a legendary actor and queer icon. *Fri., 9:15 p.m.*

Gaytino! Made In America. Actor/singer/performer Dan Guerrero is well-versed in a plethora of musical influences and styles, all of which he has displayed throughout his lengthy stage career. This one-man show tells his story of growing up as a gay Chicano kid in New York during the mid-'50s and the challenges of bringing the multiple facets of his identity together. *Gaytino!* is part storytelling escape, part history lesson and part standup-comedy special. *Sat , 10:35 a.m.*

I'm Moshanty. Do You Love Me? Tim Wolff's doc profiles the late transgender activist and singer Moses Moshanty Tau, who lived and performed openly in her home country of Papua New Guinea despite the high murder rate, abuse and discrimination toward transgender women. Filmed in 2017, before the singer's death the next year, the film honors a hero among the South Pacific trans community. *Sun., 3:30 p.m.*

NARRATIVE FEATURES

The Garden Left Behind. An undocumented trans woman named Tina and her grandmother struggle to connect as they work to maintain normal lives in New York City. *Sat., 2:45 p.m.*

Good Kisser. A young woman named Jenna decides to spend a sexy weekend with her girlfriend and a good friend, but the love triangle brings about unexpected developments. *Sat., 7:30 p.m.*

From Zero to I Love You. A closeted family man begins exploring his sexuality through a series of one-night stands. *Sat., 9:30 p.m.*

Water in a Broken Glass. An artist finds love with both a man and a woman as she works to figure out her career and artistic ambitions. *Sun., 5 p.m.*

Where We Go From Here. Three stories showcase the aftermath of different acts of brutal violence. *Sun., 7:45 p.m.*

AMURILLO@OCWEEKLY.COM

Q FILMS LONG BEACH

screens at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Opens Thurs., Sept. 5. Through Sun. For a full schedule, including more information on screenings, parties and tickets, visitqfilmslongbeach.com

Young Man With a Horn

BY MATT COKER

Best of Summer 4DX Flicks. Special effects come to your theater seat, as you'll experience wind, fog, rain, lightning, vibrations, snow and scents to match what is onscreen. The lineup: *Aladdin; Avengers: Endgame; Fast & Furious Presents: Hobbs & Shaw; John Wick Chapter 3: Parabellum; The Lion King; Spider-Man: Far From Home; Toy Story 4.* Edwards Irvine Spectrum, (844) 462-7342. Thurs., Sept. 5, call theater for times. $10 (regular 4DX pricing for Hobbs & Shaw and The Lion King).

Kerry Tribe: Double. The artist's single-channel video work has five women who nominally resemble one another reflecting on subjects ranging from their impressions of Los Angeles to their participation in this project. *Grand Central Art Center; www.grandcentralartcenter.com. Open Tues.: Thurs., 11 a.m.-4 p.m., Fri.-Sat., 11 a.m. 5 p.m., Sun., 11 a.m. 3 p.m. Through Sept. 22. Free.*

The Nightingale. A vengeful young Irish woman (Aisling Franciosi) and an Aboriginal tracker (Baykali Ganambarr) hunt her former prison master (Sam Claflin) through the Australian wilderness. *The Frida Cinema, thefridacinema.org. Thurs., Sept. 5, 2:30, 5:30 & 8:30 p.m. $7-$10.50.*

Anime Afternoons. Come watch and discuss anime favorites. *Fullerton Public Library, (714) 738-6327. Thurs., Sept. 5 & 12, 6 p.m. Free.*

D Films: Long Beach LGBTQ Film Festival. See Aimee Murillo's "Queering the Way," page 20. *Films screen at Art Theatre, qfilmslongbeach.com. Thurs., Sept. 5, 7 p.m. Through Sun. Screenings, $11-$13; passes, $50-$130.*

Moglie e Marito (Wife & Husband). A couple on the brink of divorce find themselves in each other's body following a failed scientific experiment. Presented in Italian with English subtitles. *Regency San Juan Capistrano, (949) 661-3456. Thurs., Sept. 5, 7 p.m. $10.*

Luz. A cab driver (Luana Velis) flees from a demonic entity that loves her—and has possessed another woman (Julia Riedler). *The Frida Cinema, thefridacinema.org. Thurs., Sept. 5, 10:15 p.m. $7-$10.50.*

Heading Home: The Tale of Team Israel. The underdog journey of Israel's national baseball team at its first World Baseball Classic. *Edwards Westpark 8, (844) 462-7342. Opens Fri. Call theater for show times. $10.20-$13.20.*

Ne Zha. Born with unique powers and destined by prophecy to bring destruction to the world, young boy and social outcast Ne Zha must choose between good and evil. *AMC Orange 30 at the Outlets, (714) 769-4288. Opens Fri. Call theater for show times and ticket prices.*

Buñuel In the Labyrinth of the Turtles. The Spanish animated film has Luis Buñuel facing the impact of his artistic ambitions while making a documentary. *The Frida Cinema, thefridacinema.org. Fri., 2, 4 & 6 p.m.; Sat., noon, 2 & 4 p.m.; Sun.-Thurs., Sept. 12, 2, 4 & 6 p.m. $7-$10.50.*

Lilo & Stitch. A Hawaiian girl adopts an unusual pet that turns out to be a notorious extra-terrestrial fugitive. *Salt Creek Beach Park; ocparks.com. Fri., 6 p.m. Free.*

Tigers Are Not Afraid. Mexican children band together to survive after drug-cartel violence leaves them orphans. *The Frida Cinema, thefridacinema.org. Fri. & Mon.-Thurs., Sept. 12, 2 & 10 p.m., Sat., 6 & 8 p.m.; Sun., 8 p.m. $7-$10.50.*

***Rambo* Double Feature.** It's 4K restorations of Ted Kotcheff's *First Blood* and George P. Cosmatos' *Rambo: First Blood Part II*. *The Frida Cinema, thefridacinema.org. Fri.-Sat., 10 p.m., Sun., 8 p.m. $7-$10.50.*

Plácido Domingo Gala. Just to be clear, sexual-harassment allegations against opera superstar Plácido Domingo—which he calls "troubling" and "inaccurate"—are NOT what the gala celebrates. From the Arena di Verona comes a live performance captured on Aug. 4 of Domingo performing to celebrate his first appearance there 50 years ago. *Various theaters, www.fathomevents.com. Sat., 12:55 p.m. $18.*

Celebration of Iranian Cinema. UC Irvine, the Jordan Center for Persian Studies and UCLA Film & Television Archives present the fourth annual festival. The films are presented in Persian with English subtitles. *UCI, Crystal Cove Auditorium, (949) 824-6117. Sat.: Hendi & Hormoz, 4 p.m., Sheeple with Temporary, 7 p.m. Sun.: Before Summer Ends with Turquoise, 4 p.m., Tehran: City of Love with Scent of Geranium, 7 p.m. Screenings, $12, admission to all films, plus a VIP reception, $75.*

The Goonies. A group of misfits seek pirate treasure to save their home. *Eisenhower Park, moviesintheparksb.com. Sat., 7 p.m. Free.*

Electric Dreams. A preppy architect (Lenny Von Dohlen) and his computer (voiced by Bud Cort) vie for the affections of a cellist (Virginia Madsen). *The Frida Cinema, thefridacinema.org. Sat., 7:30 p.m. $7-$10.50.*

COURTESY OF EAGLE ROCK ENTERTAINMENT

Midsummer Scream Screaming Room Award Winners Screening. The 11 short films honored by a jury and the audience at HorrorBuzz.com's Screaming Room festival are shown. A post-show gathering follows. *The Frida Cinema, thefridacinema.org. Sun., 3 p.m. Free; post-show gathering at the Cauldron, 8028 Beach Blvd., Buena Park.*

Miles Davis: Birth of the Cool. The central theme of Stanley Nelson's documentary and Miles Davis' life is the jazz giant's restless determination to break boundaries and exist on his own terms. *Art Theatre, (562) 436-5435. Mon.-Wed., 5 p.m., Thurs., Sept. 12, 4 p.m. $9-$12.*

Heavy Water. Michael Oblowitz's new documentary follows big-wave surfer Nathan Fletcher. *Art Theatre, (562) 436-5435. Mon.-Wed., 7:30 p.m. $9-$12.*

The Boxtrolls. A young orphan (voiced by Isaac Hempstead Wright), who is being raised by underground cave-dwelling trash collectors, tries to save his friends from an evil exterminator (Ben Kingsley). *Fullerton Public Library, (714) 738-6327. Tues., 6 p.m. Free.*

Goodfellas. The mysterious and violent New York Mafia underworld is seen through the eyes of insider Henry Hill (Ray Liotta). *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Tues., 7 p.m. $10.*

Margaret Atwood: Live in Cinemas. Atwood talks about her career and new novel, *The Testaments*, which is a sequel to 1985's *The Handmaid's Tale*. *Various theaters; www.fathomevents.com. Tues., 7 p.m. $15.*

Resident Evil: Apocalypse. Alice (Milla Jovovich), who wakes up in a hospital after the surrounding Racoon City is overrun by zombies, must get out of town before a mucilage bomb is dropped. *The Frida Cinema, thefridacinema.org. Tues., 7:30 p.m. $15.*

Ins: A Space Opera by Justice. Filmed during a live Justice show, there was no audience—but there was highly unusual stagecraft. *The Frida Cinema, thefridacinema.org. Tues., 10 p.m. $7-10.50.*

¡Atame! (Tie Me Up! Tie Me Down!). A recently discharged mental patient (Antonio Banderas) makes an actress (Victoria Abril) his prisoner in a bid to get her to fall in love with him. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., Sept. 12, 2:30, 6 & 8:30 p.m. $7-$10.50.*

You Are Here: A Come From Away Story. Moze Mossanen's documentary is on the Newfoundland community where 38 airliners carrying more than 6,500 passengers were forced to land due to the 9/11 attacks. The people of Gander fed, housed and cared for the dislocated souls for five days. *Various theaters; www.fathomevents.com. Wed., 7 p.m. $12.50.*

The Godfather Part II. Francis Ford Coppola brilliantly crafts the stories of young Vito Corleone (Robert De Niro) growing up in Sicily and 1910s New York and Michael Corleone (Al Pacino) growing into his role as the family crime boss in the 1950s. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9.*

Blink of an Eye. The star-crossed friendship between NASCAR driver Michael Waltrip and the late Dale Earnhardt Sr. is explored. *Various theaters; www.fathomevents.com. Thurs., Sept. 12, 7 p.m. $12.50.*

Downton Abbey. The continuing story of the Crawley family is presented for one show only a week before Michael Engler's film officially opens. *Various theaters, www.fandango.com. Thurs., Sept. 12, 7 p.m. $8.50-$12.50.*

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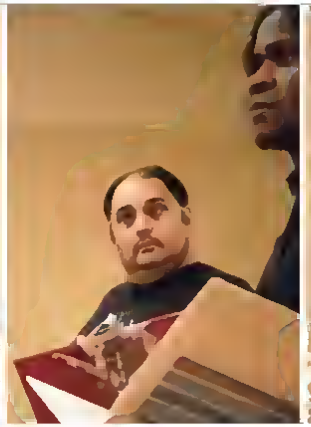

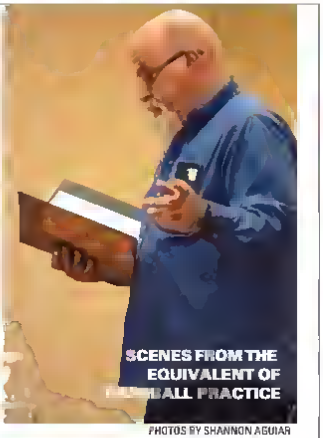

SCENES FROM THE EQUIVALENT OF SPRING TRAINING BASEBALL PRACTICE

PHOTOS BY SHANNON AGUIAR

Triple Play

Joel Beers' *Rube!* returns to an OC stage for a third time after 15 years

BY HALEY CHI-SING

A locally written and produced play, which is about one of the most colorful characters in Major League Baseball history, returns to an Orange County stage for a third run—for the first time in 15 years. *Rube!*, which in the interest of full disclosure was written by *OC Weekly*'s longtime, award-winning theater critic Joel Beers, lands on the Curtis Theatre stage in Brea on Sept. 13.

The lauded play about ace pitcher Rube Waddell made its world premiere at STAGEStheatre in Fullerton in 2003 and was part of the OC Theater Festival at the Muckenthaler Cultural Center the following year.

Waddell pitched during the first decade of the 20th century, most notably for the Philadelphia Athletics under another legend, manager Connie Mack. The hard-throwing lefty posted amazing statistics but generated as much if not more buzz because of his bizarre antics. He'd walk off the mound in the middle of games to go fishing, get distracted by opposing players holding up shiny objects and find himself in the middle of mayhem off the field thanks to his unpredictability and oversized personality (along with possible mental illness and a drinking disorder).

After nine blazing years in the big leagues, Waddell was essentially sent to the showers for the final time. Less than three years after his departure from the game he loved, he died penniless and alone.

Rube! is structured around sportswriter Grantland Rice setting out 10 years after Waddell's flame-out to sort through the tall tales and notorious exploits to uncover the real man. But the more Rice dives into his subject, the larger the legend grows. Beers' play—set against early-20th-century segregation, women's suffrage and other social strife—is populated by historical figures from that era, including muckraking journalist Ida Tarbell and Hall of Famers Ty Cobb, Chief Bender and Ed Delahanty.

The new production is directed by veteran actor and director Patrick Gwaltney, who helmed the *Rube!* world premiere that won a rave from then-*Orange County Register* theater critic Eric Marchese. "Despite Beers' disclaimer that *Rube!* takes liberties with the facts, the net result is a rowdily funny show that, like its hero, has a heart the size of a baseball diamond," Marchese wrote in his Oct. 17, 2003, review.

The Muckenthaler follow-up brought out then-*Register* sports columnist Randy Youngman, who wrote of having "thoroughly enjoyed" the production. In his July 22, 2004, review, he added, "If you're a sports fan, a baseball fan or merely a theater fan, you'll also be entertained by *Rube!*"

T.J. Simers, then a sports columnist with the *Los Angeles Times*, had a more spiritual connection to the same show. In his report, published July 21, 2004, Simers noted that every night *Rube!* was performed the previous year, the Chicago Cubs won in a season in which the team came close to playing in the World Series. During the 2004 run, Beers' beloved Los Angeles Dodgers began winning consistently while *Rube!* was in rehearsals, and the week before Simers saw the play, the Doyers won four in a row, wins that coincided with the first four Muckenthaler performances, he wrote.

The *Rube!* producers gave credit to the play's otherworldly mojo, according to Simers, who was also told by Darcy Hogan, a member of the California Society for Paranormal Research, that she saw the supernatural the night she attended. "I noticed something lingering in the center of the auditorium," Hogan reportedly said, "and toward the middle of the second act, it started swooping down to the stage."

We can't promise a poltergeist in the new *Rube!* run, although Beers may have worked one into his play's newest draft, based on what he recently posted on his personal blog: "My job with this thing was over more than 10 years ago, but I still like changing things and not telling anyone. What's a rehearsal without new lines for everyone? During auditions, I just sat there and made loud noises, withdrawing cherries from a plastic bag, infuriating my director, who had to miss the first game of his two boys' summer Little League season. The day AFTER their birthday!"

Beers says his longtime fascination with Waddell began when he was 9 years old. That Christmas, his uncle showed up with a board game called *Superstar Baseball* that included cards with stats and biographical information on about 72 players. "But no words on the back of those cards were as compelling as those of Rube Waddell, one of the strangest men to ever play the game of baseball," Beers wrote on his blog. "Some 20 years later, I finally decided to entertain that fascination with him and write a play."

RUBE!
at the Curtis Theatre, 1 Civic Center Circle, Brea, (714) 990-7722, curtistheatre.com
Opens Sept. 13. Fri.-Sat., 8 p.m.; Sun., 2 p.m.
Through Sept. 29. $22-$30

ARTSOVERLOAD

» AIMEE MURILLO

Sept. 6-12

ORIGINAL LONG BEACH LOBSTER FESTIVAL. Seafood fans can enjoy fresh Maine lobster and cocktails while checking out a live-reptile exhibit, live-band karaoke and more. Fri., 5 p.m., Sat., Sun., noon. $5-$40; meal packages $30-$67. Rainbow Lagoon Park, 400 Shoreline Village Dr., Long Beach, (562) 570-3100, originallobsterfestival.com.

SOMOS ARTE MUSIC & ARTS FESTIVAL. Join the festivities—including food trucks, DJs, vendors, wine and other booze, and an augmented-reality art exhibit—held in conjunction with the premiere of *Somos Arte. The Creative Movement of El Salvador*. Fri., 7-10 p.m., Sat., noon-10 p.m. $15-$44. All ages. Museum of Latin American Art, 628 Alamitos Ave., Long Beach, (562) 437-1689, www.somosartedoc.com.

BUBBLE RUN. A fun 5K run in which participants can leisurely move through a race course filled with colorful foam bubbles. A mini festival for the family follows. Sat., 8 a.m. $40. Angel Stadium of Anaheim, 2000 E. Gene Autry Way, Anaheim, bubblerun.com.

THE ORIGINAL TIKI MARKET PLACE. Various vendors showcase their artwork, antiques, handcrafted items and more. Plus there's live entertainment, tropical drinks and other festivities. Sat., 10 a.m. $10; children younger than 12, free. Garden Grove Elks Lodge, 11551 Trask Ave., Garden Grove, originaltikimarketplace.com.

UNICORN FEST. This inaugural festival features a Unicorn Meet & Greet, a Rainbow Dance Party, a pop-up by Daisy Shop, inflatable recreation, and a chance to meet with princesses and magical fairies. Sat., 1-5 p.m. Free. Outlets at San Clemente, 101 W. Avenida Vista Hermosa, San Clemente, (949) 535-2523, outletsatsanclemente.com.

"TIME. TIMELESS." Echo Law and Chenhung Chen explore the repeating patterns that populate daily life and time they signify the endless passage of time. Plus, Ihuki Kuramochi performs during the opening-night reception. Opening reception, Sat., 6 p.m. Gallery open Thurs.-Sun., noon-5 p.m. Through Sept. 28. Free. Orange County Center for Contemporary Art, 117 N. Sycamore St., Santa Ana, (714) 667-1517, occca.org.

OC VEGAN FEST. OC Vegan Village hosts 25 different vendors, each of which offers animal-free cuisine. Sun., 11 a.m.-8 p.m. Free; food sold separately. Downtown Santa Ana, 253 E. Third St., Santa Ana, ocvegetvillage.com.

AMERICAN MARIACHI. A headstrong, young Mexican American woman named Lucha hangs and working in the 1970s dreams of becoming a mariachi singer. Thurs., 7:30 p.m., Fri.-Sat., 8 p.m., Sun., 2 & 7 p.m. Through Oct. 5. $20-$53. South Coast Repertory, 650 Town Center Dr., Costa Mesa, (714) 708-5555, scr.org.

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PHOTOS BY VICTORIA SMITH

Keep Hope Alive

Brandon Eugene Owens reflects and looks forward on *Better Days*

BY STEVE DONOFRIO

To say that Brandon Eugene Owens comes from a musical family would be an understatement. His oldest brother, Ikey Owens, was the omnipresent keyboard/production maestro of the greater Long Beach music scene who released music with his project Free Moral Agents and acted as a producer for countless local projects (including the debut album from Fullerton's Dusty Rhodes and the River Band), then later played on international stages with artists such as the Mars Volta and Jack White. Brandon's other brother, Aaron Fletcher Owens, was an equally skilled and soulful guitarist, who's best known for his time with Southern California ska/reggae group Hepcat. (Ikey passed away in 2014, and Aaron followed the next year.)

The youngest of the three, Brandon has upheld the Owens family's level of musicianship while carving out his own sonic path. He picked up the bass in middle school and was invited to attend the Los Angeles County High School for the Arts as a teenager. During his time there, he thrived as a bassist, earned several awards and even played alongside some of the greats, including Stevie Wonder. "That's a great school. I mean, it was cool because it was, like, not school basically," he says with a chuckle. "But that was such a key experience in my life, both maturing and growing up, as well as musically."

After graduation, Owens attended the New School in New York, where he pursued a degree in contemporary music and film. However, he fell into the world of jazz during his first semester, after being asked to tour with pianist Benny Green. He ultimately left school and went on to perform with the likes of Robert Glasper, Terence Blanchard and Monty Alexander. At one point, he also worked as the bassist and musical director for Lauryn Hill.

In 2010, Owens released an album of 12 indie-folk songs he had written while touring. Some songs from *Troubles* went on to be featured in television shows such as *Grey's Anatomy*, *One Tree Hill* and *How I Met Your Mother*.

Despite his solo success, Owens continued working with some of the top names in the music industry. "I work with Terrace Martin, who is a big producer. So I play around and do a lot of things with him," Owens says. "We worked on [Kendrick Lamar's] *To Pimp a Butterfly* record; we did some stuff with Fergie." Most recently, he has written and performed with songwriters such as Yuna and Snoh Aalegra.

Last month, Owens released his first solo work in nearly a decade. Titled *Better Days*, the EP is also Owens' first since the untimely passing of both his brothers and father. "It's a very personal record for me," he says. "It was written over the past five or six years. I started getting together a batch of new songs and these are six of them."

The songs on *Better Days* deal with both loss and hope. "Ikey and Aaron died five months apart from each other," Owens says. "So there was a lot of grief and a lot of sadness. And I think within that grief, I started to reminisce about better days and what better days were. That's why the picture on the cover of the album is a picture of me when I was a kid—just going back to that time when I had that family."

As much as he looks back on better days, he looks forward to more. "There's also a lot of hope in the record, too," he explains. "After my brothers passed, two years later, I had my son, Atticus. So *Better Days* refers to the past and the present: dealing with grief, love and loss and somehow finding a way to have hope."

The first song on the EP, "Brightside," opens with some unmistakable synthesizer playing, setting the tone for the rest of the album. "Ikey is actually playing keyboards on the track," he says of the tune he started recording years before. "So that vibe is just there. When I play that song, it always really brings me in touch with a very bright side of life."

Each of the six songs (and two interludes) on *Better Days* tells a story while contributing to a larger concept. The final track, "Paris," captures most of the complexities of the EP: "Sometimes I pray for the better days/Oh, but much has changed/Brothers passed away/So I say to my son/'No, I'll never leave you/My shooting star/You have my heart.'" It's this ability to look simultaneously forward and back that makes Owens a top-notch singer/songwriter.

Owens' abilities as a producer also shine through on *Better Days*. "I work with a lot of other artists, so I can play a lot of other instruments," he says. "I'm playing the majority of instruments on there except for if there's live drums. But all the programming of drums, keyboards and guitars for the most part are all me." As a result, the songs on the EP span from more stripped-down, folky hip-hop (Owens admits that one of his biggest influences is Beck) to evocative, almost cinematic and lush compositions.

Owens claims that this EP is a prelude to a full-length album that he hopes to record and release soon. Hopefully, he'll share what he's working on Friday night at Que Sera, where he's performing as a part of the monthly Fight Club LBC night.

BRANDON EUGENE OWENS
performs at Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170, queseralb.wixsite.com/queseralb. Fri., 9 p.m. $5. 21+

No Mere 'Festival'

KAABOO Del Mar looks to redefine the multiday music experience

BY STEVE DONOFRIO

This year seems to be one of music-festival innovation. The combination of a decent venue and standard festival-circuit lineup (you know, those 20 or so artists who are chosen to make the annual rounds) is no longer enough to set one music fest apart from the rest. Without a well-established name such as Bonnaroo or Coachella, newer events have to get creative to sell tickets. As a result, art installations, culinary exhibitions and even virtual-reality opportunities have nearly become commonplace at such multiday festivals.

This concept is clearly something the minds behind KAABOO Del Mar understand. For 2019, the event (which, according to its website, is not merely a "festival") will feature contemporary art exhibits, upscale food and drink options, world-class comedians, and a diverse musical lineup. And one of its biggest selling points is a commitment to being an "anti-dirt event."

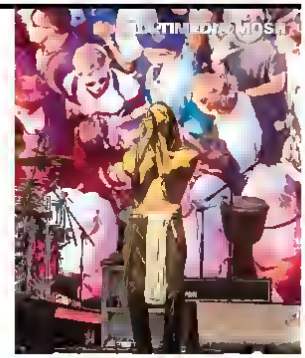
If you've been to a multiday music festival before, you know how incredible this sounds. If you haven't, just imagine how filthy you might feel after dancing around in the dirt, camping, not showering, and using portable potties for a few days. At the Del Mar Fairgrounds, KAABOO will be able to provide guests with such amenities as climate-controlled indoor seating areas and clean, flushable toilets.

But KAABOO seems to be shooting for more than basic comfort. Craft libations, spa treatments and even massages are among the luxuries guests can look forward to. Day passes can also be purchased for the BASK pool party, which includes its own lineup of poolside DJs and a view of one of the event's main stages. It doesn't get much more Southern California than that.

Of course, KAABOO also offers a refreshing variety of genre-spanning artists. Where else could you find Sublime With Rome, Duran Duran, and Snoop Dogg + Wu Tang Clan on the same bill?

For Los Angeles-based band Vintage Trouble, KAABOO is a rare opportunity to play in their home state. "We don't get home *enough*," says drummer Richard Danielson. "This band is coming up on our 10-year anniversary, and we've spent the lion's share of that overseas."

The retro-soul quartet have gained international traction with their hard-rocking rhythm and blues, landing TV appearances, a cameo on a Honda Civic commercial and tours with everyone from AC/DC to Dave Matthews Band (who are also scheduled to play KAABOO).



COURTESY OF ALIVE COVERAGE

This fest is also an opportunity for some up-and-coming local artists to share their music more widely. "It's our first big, major festival," says Chase Klitzner, vocalist and guitarist of indie rock band the Gooms. With only one EP and a couple of singles out, they're one of the freshest groups on the bill.

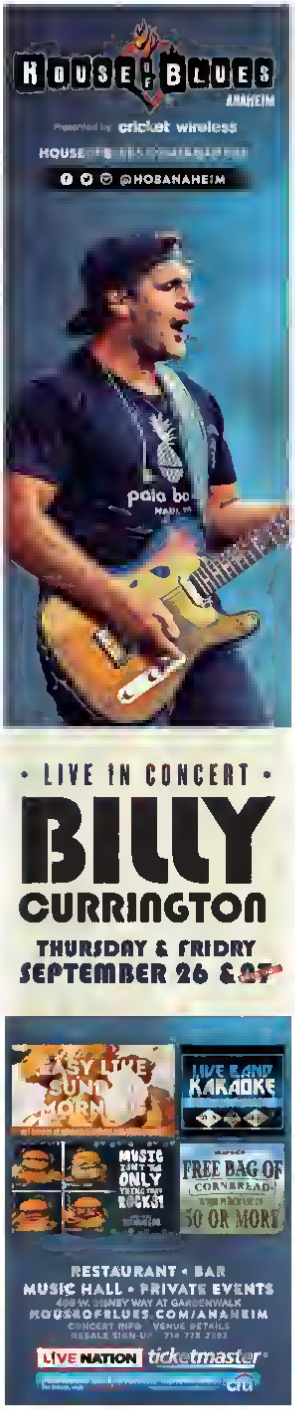
"I think we're all very much looking forward to it, and it's going to be a new experience," adds guitarist Nicole Rosenbach. "I think we're going to use our passes to the fullest and hang out the whole weekend. It really feels nice, like we earned them."

Bob Saget, Wayne Brady and Kevin Smith all appear on the comedy lineup. But don't think it's all funny business. KAABOO takes things such as sustainability very seriously. The festival has teamed up with international nonprofit PangeaSeed Foundation to produce an art mural live during the event. According to a press release, "Attendees will be able to see the collaborative *Sea Walls* mural painted by Santa Cruz-based artist Caia Koopman, following the nonprofit's theme of ocean health and the impact of humankind on the marine environment."

PangeaSeed has also worked with KAABOO to reduce single-use plastics and carbon emissions while increasing the number of recycling and composting stations throughout the event. *Luxurious, diverse* and *environmentally friendly* aren't often used together to describe your typical music festival. But then again, KAABOO is far from typical.

KAABOO DEL MAR

at Del Mar Racetrack + Fairgrounds, 2260 Jimmy Durante Blvd., Del Mar; www.kaaboodelmar.com. Sept. 13-15. Check website for times. $139-$959.



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Friday

BLACK VS. DEATH METAL NIGHT, WITH WITHERMOON, ARACHNIGOD; SCAPELESS, PHOTA: 7 p.m., $4-$7. 21+. The Doll Hut, 107 S. Adams St., Anaheim. (562) 277-0075, worldfamousdollhut.com

DANCE DISASTER MOVEMENT, KOIBITO; DEADLY FINNS: 8 p.m., $10, 21+. Alex's Bar, 2913 E. Anaheim Blvd., Long Beach. (562) 434-8232, alexsbar.com.

MARIACHI EL BRONX: 7 p.m., $25, all ages. Garden Amp, 12762 Main St., Garden Grove. (949) 415-8544, gardenamp.com

SEGA GENECIDE: 9 p.m., $8. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-9039, wayfarercm.com

TALKINGTHREAOS: 9 p.m., free, all ages. Mezambique, 1740 S. Coast Hwy., Laguna Beach. (949) 715-7777, mezambiqueoc.com.

TSOL, THE OETOURS, PROFESSOR AND THE MADMAN, HEADNOISE: 8 p.m., $20. 21+. La Santa, 229 E. Third St., Santa Ana. (657) 231-6005, lasantaoc.com.

WINONA FOREVER, HATE DRUGS, THE LICKS, SIAM JEM, FASHION JACKSON: 8 p.m., $13, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

Saturday

APATHY, CELPH TITLED, PAWZ ONE. 10:30 p.m., $15, 21+. La Santa, lasantaoc.com.

AT THE JIVE IN—LONG BEACH'R ONLY '50S STYLE RECORD HOP: 8 p.m., $10, 21+. Alex's Bar, alexsbar.com.

THE RASYS; JON CAMPOS & THE INCURABLES: 8 p.m., $20, all ages. The Coach House, 33157 Camino Capistrano, San Juan Capistrano. (949) 496-8930, thecoachhouse.com

CHOLO GOTH NIGHT, WITH DAVE PARLEY, JOSEXXX: 8 p.m., $10, all ages. Garden Amp, gardenamp.com

THE CURE TRIBUTE WITH THE CURSE LIVE: 8 p.m., free. 18+. La Santa, lasantaoc.com

O SAVAGE. 9 p.m., $15, all ages. The Constellation Room, observatoryoc.com.

FIRING ALL CYLINDERS ALBUM RELEASE, WITH STILL NOT DEAD, TWENTY 2 SALUTE, LAST ROUND, DEVIL'S KNITS, STELLARATION: 6 p.m., $12, all ages. Cham Reaction, 1652 W. Lincoln Ave., Anaheim. (714) 635-6067, allages.com.

HATER, SONODA, DEEP FIELDS: 8 p.m., $10. 21+. The Wayfarer, wayfarercm.com

JFA, STALAG13, JFL, THE SUBJECTORS, FACE OFF: 8 p.m., $15, 21+. The Karman Bar, 26022 Cape Dr., Ste. C, Laguna Niguel. (949) 582-5309, thekarmanbar.com

KIANA LEOE, SUMMERELLA: 8 p.m., $22-$66, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600, observatoryoc.com.

MARIACHI FESTIVAL. 2 p.m., free, all ages. Sycamore Street, between Fourth and Fifth, Santa Ana, www.santa-ana.org/events/mariachi-festival.

ROXANNA WARD: 8 p.m., free, all ages. Mezambique, mezambiqueoc.com.

Sunday

GLENN MILLER ORCHESTRA. 7 p.m., $35, all ages. The Coach House, thecoachhouse.com.

LIL JIMRD; CHAPIS; EMAEL; PACER: 9 p.m., free. 21+. The Continental Room, 115 W. Santa Fe Ave., Fullerton. (714) 526-4528; www.facebook.com/continentalroom.

MANDO ANO G FORCE. 1 p.m., free, all ages. Mezambique, mezambiqueoc.com.

MENAGERIE RADIO CIRCUS, YOUNG SUAVE: The Doll Hut, worldfamousdollhut.com

VALLEY RATS, D-STRUTTERS, BITCHIN CRETIN (RAMONES TRIBUTE): 8 p.m., $5. 21+. Alex's Bar, alexsbar.com

WHY?, RARRIE. 8 p.m., $20, all ages. The Constellation Room, observatoryoc.com.

Monday

SILVER MOUNTAIN STAR. 8 p.m., free. 21+. The Wayfarer, wayfarercm.com

Tuesday

CEREMONIA DE ALMAS NEGRAS, WITH REFOULMENT, PUTRID TEMPLE, PSYCHOTO MIMETIC; VOMITBEAST 9 p.m., $8, 21+. Que Sera, 1923 E. Seventh St., Long Beach, (562) 569-6170;

Wednesday

BILL MAGEE: 8 p.m., free, all ages. Mezambique, mezambiqueoc.com

PINK FLOYD TRIBUTE NIGHT: 9 p.m., $5, 21+. The Continental Room, www.facebook.com/continentalroom.

STEPHEN MARLEY: 8:15 p.m., $26-$41, all ages, also Thursday, Sept. 12. Garden Amp, gardenamp.com

Thursday, Sept. 12

ADRIAN BELEW, SAUL ZONANA: 8 p.m., $29.50, all ages. The Coach House, thecoachhouse.com.

ANDREW BLOOM: 9 p.m., free, all ages. Mezambique, mezambiqueoc.com

GUTTER DEMONS; THE QUARANTEDS; RADAR MEN, AUTOPSIES: 8 p.m., free, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton. (714) 871-2233; slidebarfullerton.com

LAYMAN; QUALI, MEMORY LEAK, SUSTAINS 7 p.m., $7-$10, all ages. Programme Skate & Sound, 2945 E. Chapman, Fullerton, (714) 798-7565, www.facebook.com/programmehq.

MELTED BODIES, BIG FUN, TRAP GIRL, WACRO: 8 p.m., $5, 21+. Alex's Bar, alexsbar.com.

SOLICE ACOUSTIC THURSDAYS RESIDENCY: 8 p.m., free. 21+. The Karman Bar, www.facebook.com/thekarmanbar

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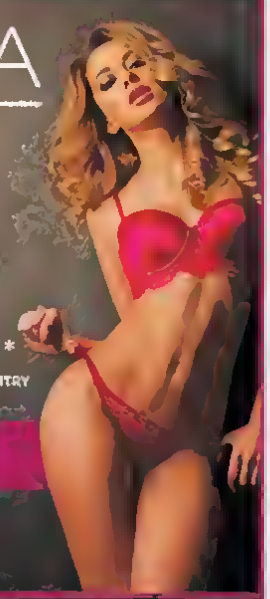

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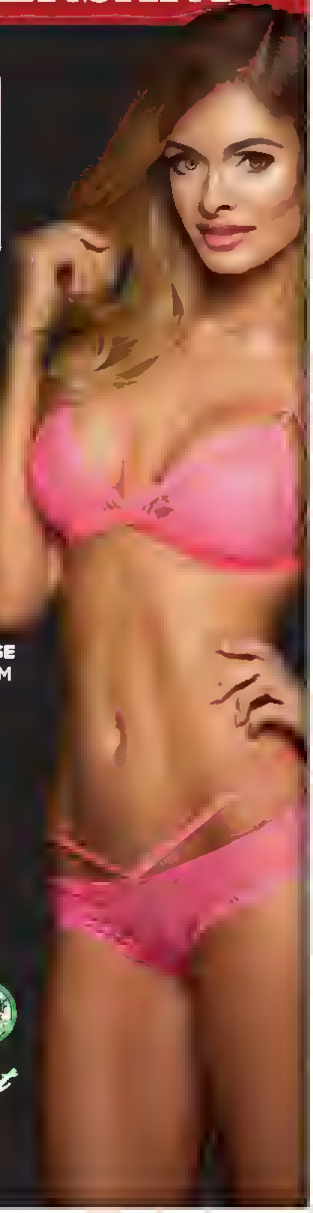

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Physical Ideal

I have a monogamous partner with whom I live. It's a heterosexual relationship, but we are both bisexual. That little inkling of homosexuality really drew me to him when we first met. He also told me early on about his previous girlfriend, who looked like a "suicide girl" (tattoos, short skirts, dyed black hair, heavy eye makeup) but had serious issues (they had sex only 10 times in three years). I'm pretty average-looking with natural hair and no tattoos. I don't wear makeup, and I have an affinity for baggy T-shirts and jeans. I love having sex, but rarely do I present myself as "sexy." Recently, I learned that my boyfriend follows hundreds of women on Instagram, and 95 percent of them look absolutely nothing like that suicide-girl girlfriend. It made me really upset. I felt insecure about myself. I felt distrustful of his positive comments about how I look, like he doesn't actually think I'm sexy. It certainly doesn't help that I want to have sex way more often than he does. He's always "tired." I was angry at him and instantly craving to go back to a sexual relationship with past partners who thought I was the bee's knees. He has no idea why I would be upset. He says he feels like he's supporting these women and that they feel "empowered" by all the men leaving comments such as "Show me your boobs" and "I wanna shove my cock in you." He says he deleted his Instagram just to make me happy, but I still feel shitty about the whole thing. Am I being oversensitive? Is he being insensitive? Could we be sexually incompatible? At this point, I'm ready to look outside of our relationship for sexual interactions.

Your Very Ordinary Instagram Girl

Zooming out: If we're going to tell people they shouldn't be so shallow as to date only their "ideal" physical types *and* we're going to tell people they can learn to find a broader array of people attractive *and* we're going to tell people they can find a person's insides so attractive that they warm to their outside, then we also need to tell people not to freak the fuck out when they stumble over evidence that they aren't their partner's ideal physical type. Additionally, we need to tell people that just because their partner has a particular type, that doesn't mean their partner isn't also attracted to them.

Zooming in: You don't have a great sex life with your boyfriend, YVOIG, as you seem to have mismatched libidos—and one partner "always" being tired isn't a problem that gets better over time. These are both signs that you probably need to end this relationship. (Already looking outside your monogamous relationship for sexual interactions? Another sign.) But you can end things without having a meltdown about the fact that your soon-to-be ex-boyfriend was *also* (*usually* or, hell, *even exclusively with one notable exception* [YOU!]) attracted to "suicide girl" types. Instead of telling yourself that every compliment your soon-to-be-ex-boyfriend ever gave you was a lie, you could tell yourself that while your soon-to-be-ex-boyfriend definitely has a type, *he also found you attractive*. Because you *are* attractive. You're so attractive that you caught his eye despite not being his usual type.

PS: Your soon-to-be-ex-boyfriend may have deleted his old Instagram account, but I promise you he quickly created another one. And he's hoping your soon-to-be-ex-boyfriend only directs "empowering" comments such as "I wanna shove my cock in you" at the kind of people on Instagram who regard those types of comments as "supportive." They're out there—men and women—but there are fewer of them out there than too many men, gay and straight, seem to believe there are.

SavageLove

» DAN SAVAGE

I'm a 28-year-old straight guy with one kink: I want to be collared and on a leash. Basically, I just want to curl up at my girlfriend's feet with the leash in her hand. Just me on the floor next to the couch while she watches television, or me on the floor next to the bed while she reads. I've had three serious girlfriends, and all three laughed in my face when I told them about this. I'm dating a girl now that I like a lot, and she actually asked me if I had any kinks, and I couldn't bring myself to tell her.

Laughter Erases All Sexual Hopes

People often have knee-jerk, sex-negative reactions to kinky requests not because they necessarily think peeing on someone or leashing someone is hopelessly perverted or disqualifying, LEASH, but because they've never imagined themselves peeing on someone or keeping a boyfriend on a leash. The request conjures up a mental image that conflicts with a person's self-conception, and nervous laughter is a common response to that particular brand of cognitive dissonance. It would be better if people didn't have this reaction, of course, but you should brace yourself for it, laugh/shrug it off, and then proceed to explain why this is such a turn-on for you and what's in it for her. (It sounds like a pretty easy way for her to crank you up when she's feeling horny.)

If the reactions of the past three girlfriends left you scared and scarred, LEASH, tell your current girlfriend via text. ("Hey, remember when you asked if I had a kink? I do: being on a leash.") Then, if her first reaction is to laugh, you won't be there to hear it. You might get a "LOL, what?" in response, but don't let it shut you down. Keep texting, keep it light and playful, show her that you have a sense of humor about it, and you could finally end up on that leash.

I'm a 43-year-old woman who has been enjoying the company of a much younger man (he's 24). His energy, enthusiasm and straight-up bravery in the face of the current horrors of the world are giving me a renewed sense of purpose. Plus, the sex is phenomenal. What's giving me pause is that my generally sex-positive friends are deeply creeped out by this relationship. He lives on his own, he has a degree and a career, and he supports himself—so this isn't a "sugar mama" situation. I have no authority over him in any capacity. I also have no delusions of this lasting forever. Am I really so wrong for enjoying this while I can?

This Older Woman Needs Youth

My hunch is that your sex-positive friends have made two assumptions. First, they've assumed you have more power in this relationship because you're older (as if youth and maleness don't confer their own powers!). And second, they seem to have assumed you have to be abusing your power somehow. It's a legitimate concern—power is so often abused, and we should all be thoughtful about it. But "often abused" does not equal "always abused," TOWNY, and in no way are you abusing this grown-ass 24-year-old man. If your sex-positive friends give you any more grief about the age difference, give them grief about their ageism and misogyny.

On the Lovecast *(savagelovecast.com), we take on money AND vaginas. Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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WED. OCT. 9TH @ 7:15PM

This workshop will focus on anal play for both men and women. Anal play can be very pleasurable, but there are many common mistakes people make when trying anal play at home that cause pain and discomfort instead of pleasure. We will learn how to have the best experiences with anal sex, anal toys and prostate play. This workshop is great for the anal beginner as well as those who are more experienced. Tickets are $15 per person, $25 per couple or $10 each with student college ID when prepaid by 10/8/19. If space is available, tickets are $25 per person on the day of the workshop.

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Toke of the Week

» JEFFERSON VANBILLIARD

Good Day Cold Brew

By my count, there are roughly 3 million products containing some sort of CBD currently available in California, which means that anyone trying to find the regimen or method that works best has a monumental task ahead of them.

Luckily, everyone reading this can relax: I have already done a lot of the legwork for you, rigorously testing every product I can, even if it means sacrificing my time, sanity and body. After sampling everything from gummy bears to a snack that is actually made for dogs (which I did not know prior to consuming it), I finally found something I think can provide us all with a little relief.

For starters, Good Day Cold Brew tastes great, with just enough bitterness on the coffee's finish while containing just enough caffeine to erase whatever damage you caused the night before. As someone who has always been susceptible to caffeine, I had my reservations about taking an entire serving of this miracle elixir. But my morning meetings flew by, I didn't feel the same amount of anxiety I've experienced with other coffees, and I was able to stay motivated and chipper not only throughout the day, but also well into the night.

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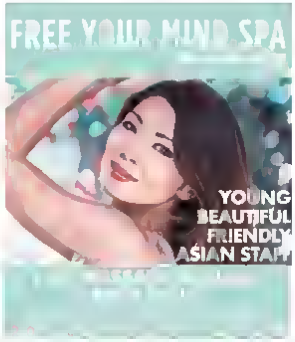
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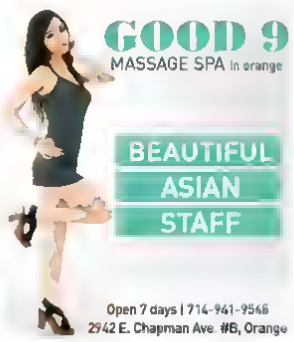
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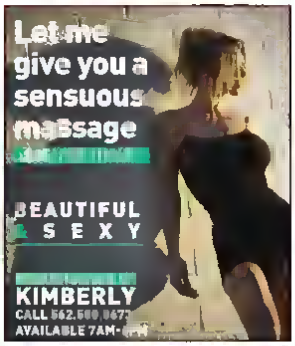
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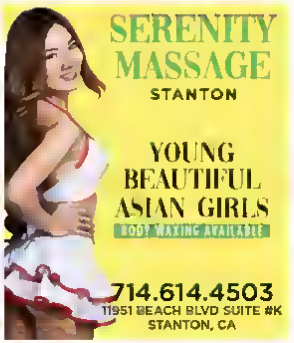
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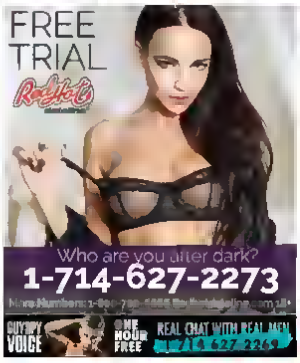
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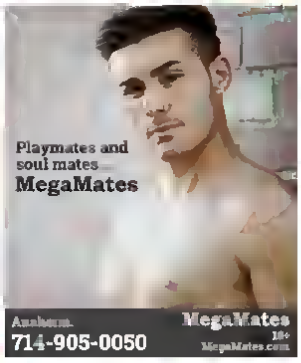
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On the Brink

The boundless dance *How to Draw an Outline* premieres at the Muck

BY LISA BLACK

OC-based creative powerhouse the Assembly Dance specializes in choreography that's often mixed with improvisation for unconventional spaces and events. Last November, co-founder/director Lara Wilson and dozens of the Assembly's collaborating artists were integral to Elizabeth Turk's spectacular *Shoreline Project*; they performed and assisted the 1,000 volunteers in executing the mass improvisation on Main Beach for Laguna Art Museum's Art & Nature Fest.

In 2017, I first saw the company perform *Recess*, an improvised delight at the Westside Museum, filling the former sail-making factory with humor, gorgeous movement and more than a hint of mayhem.

Now, as 2019's artists in residence at the Muckenthaler Cultural Center, Wilson and four dancers have been investigating boundaries while creating *How to Draw an Outline*, which debuts—and runs—for one night only in the Fullerton venue's outdoor amphitheater, as well as devising a workshop called "Boundaries Practice."

About three weeks before the Sept. 12 public performance, I attended a rehearsal knowing only what I've written here so far. But through the course of the afternoon, the piece was outlined before my eyes. The purpose of that day's rehearsal was to begin stringing together in sequence the solos, duos, trios and quads the company had created since work began in February. I couldn't think of a more fortuitous time to step into their world, for that's when craft and creativity freely cross over. Transitions were invented on the spot, morphing into what had come before and informing what followed.

For the three hours I was there, Wilson and dancers Haihua Chiang, Taylor Unwin, MarieElena Martingano and Ally Pawlowski worked steadily, calmly and with great focus. The sun made its way from stage left to right, heating up the entire black surface. Clad in socks and sweats, the dancers all eventually put on shoes. Birdsong in the tall trees, noises from Malvern Avenue and an occasional breeze swept into the amphitheater.

While I made friends with Wilson's dog, who rejected me at first, an entirely new character made an entrance: large sheets of thin plastic that will catch and billow in the moving air and provide various partitions, borders and thresholds.

"Take the plastic with you," Wilson coached as a dancer moved upstage toward the white backdrop. "Keep it rolled. ... Use it like a pencil—but more like dancing than drawing." No matter how unnervingly the plastic behaved, sticking to their legs or getting trapped underfoot, the dancers kept going, nonplussed. "If you step on it, use your foot to manipulate it," Wilson offered while drawing an arc on the floor with the wily material. Accepting the prop as a dance partner, another improviser to be assimilated into each moment, often resolved the obstacles it posed.

Associations hit me freely as I watched—a birth, a treacherous traverse, a corpse shrouded—which would shift as the soundtrack suddenly gushed with rushing water. Still in progress, the audio score includes Fez Gielen's podcast *Platinum Ranch* covering the uncanny music of Luhomyr Melnyk, known to play 19.5 notes per second on piano and able to sustain 14 per second for an hour. He developed his "continuous music" while accompanying the master dance classes of choreographer Carolyn Carlson at the Paris Opera in the early 1970s. His "unbroken line of sound on piano" reached transcendence through the sustain pedal and an out-of-body experience spurred by hunger. "What I do on piano is physically impossible," claimed Melnyk, injecting a mad kind of humor into *How to Draw an Outline*.

Wilson ran sound herself, so she was way upstage left, then had to zoom back out front to observe, often holding the dog. She deftly used words to define a quality she sought, but sometimes, she was onstage putting her own body in the physical position to invent what might come next. "How do we get to the knotting part?" she asks. She then spins by way of answer. "Like a compass," she tells the dancers as they immediately pick up the turn. In my mind's eye, I see a sundial. The speed is somewhere in between the two, and I wonder what device appears in each dancer's imagination.

Most notes aren't prescriptive, but rather, they empower the dancers as inventors. For an exit across the whole space during a storm, Wilson tells Unwin, "Don't stay in your own lane." When they run that section again, Unwin forges a new path that zigzags with verve.

"That works for now," Wilson comments, a reaction she repeated all afternoon. She liked the new bits and already had ideas for more detailed work, but it was time to move forward with the entire piece.

FEMINIST, BUT DEEPLY UNIVERSAL

MEGAN GUISE

During a water break, Wilson tells me about how her parents moved to Florida a couple of years ago and immediately had to evacuate for a hurricane. The disaster recovery was an impetus behind Chiang's solo, which evokes resiliency and strength despite the massive undertaking. From the solo, they had made a reverse discovery. The work needed a storm.

Before running through everything they'd done, Wilson checks in with the dancers about the scorching floor and their energy levels. We're okay, they nod. Whether they are marking the movement or executing it at 80 percent, they appear to be at 100 percent within the confines of their bodies.

After delivering more notes, Wilson describes what to expect in the coming rehearsals: more elements layered on, more stripping away.

I had seen the dancers as mythic beings giving birth to the universe and as people moving on a stage in Fullerton. They take care of the space, the props, one another. One dancer exited by sliding off the front of the stage, seeming to pass from air into liquid after being pulled into the world feet-first. Then she picked up the papers I had left in the front row that had taken flight in a sudden gust of wind, as if they were part of the outline. Melnyk's quote that "what I am doing is physically impossible" re-enters my head.

How to Draw an Outline is being created by five women who are unafraid to jump into liminal spaces between craft and creativity; appropriate and inappropriate boundaries for female dancers; the frontiers of interpersonal relationships; current events and natural/manmade disasters. My impression is the work is deep, feminist, yet decidedly universal. And they are ready to redraw it at any moment.

I hear Melnyk's voice again, this time on the blurring of time and space as he plays, describing quite aptly what I'd seen. "It's a wondrous, marvelous thing."

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at the Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595, themuck.org. Thurs., Sept. 12, 7:30 p.m. $15-$38.

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